

READING PAINTINGS:
THE INSCRIPTIONS IN THE *PAINTED IN MEXICO, 1700-1790: PINXIT MEXICI*
EXHIBITION ANALYZED THROUGH THE LENS OF MIECZYŚŁAW WALLIS

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A Thesis Submitted to The Honors College
In Partial Fulfillment of the Bachelor's degree
With Honors in
Art History

THE UNIVERSITY OF ARIZONA

AUGUST 2019

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Abstract

The acclaimed 2017-2018 *Painted in Mexico, 1700-1790: Pinxit Mexici* Exhibition and its corresponding catalogue reintroduced the world to the paintings of eighteenth-century Mexico. Presented alongside each other, the over one hundred paintings in the collection are frequently distinguished by one element: text. This paper takes into account this unique element and examines the applicability of the typology outlined by art historian Mieczysław Wallis in “Inscriptions in Paintings,” a seminal article on the topic of painting inscriptions. Wallis defines four categories of painting inscription based on function: identification, statement, invocation, and artist statement. Analysis of the 95 inscribed paintings in the catalogue reveals that over 52% of inscriptions functioned as forms of identification, over 8% functioned as statements, over 2% functioned as invocations, and over 35% functioned as artist statements. Three conclusions can be drawn from this research: first, Wallis’ typology generally applies; second, the outliers which the typology struggles to categorize indicate refinements can be made; and third, a fifth category could be added to class didactic statements.

Acknowledgements

This paper would not have been possible without the following three women:

Dr. Widdifield, for her infectious zeal for Mexico and its treasure trove of art.

Eschelle English, for her brilliant mind and generosity.

And for her unconditional love and support—my mother.

1. Introduction

1.1 Description of Exhibition

In 2017, the doors opened to the first-ever comprehensive show of eighteenth-century Mexican art. As art critic Christopher Knight writes, it marked the “invention of an entire art history.”¹ Indeed, *Painted in Mexico, 1700-1790: Pinxit Mexici* was not only an exhibition—it was an entrance to the admiration and study of the art of a former Mexico, one often referred to as “New Spain.” It delivered to the world an assiduously researched and thoughtfully curated collection of over one hundred paintings. Prior to this exhibition, the art of eighteenth-century New Spain was dismissed. By way of example, notable Mexican art historian Manuel Toussaint—one of the first to study colonial paintings in the 1930s and 1940s—opinioned that, within this period, “We find paintings that we should politely refrain from mentioning as part of the history of art.”² *Painted in Mexico* overturns such a perspective. For the first time in over two hundred years, this period of Mexican art is receiving consideration, recognition, and, deservedly, admiration.

No longer are these paintings, their artists, and the style in which they were painted neglected and scorned. Instead, the select few belonging to the collection embarked on a year-long travel and were displayed in three major institutions in both Mexico and the United States: first, the Palacio de Cultura Citibanamex, Mexico City (29 June to 15 October, 2017); second, the Los Angeles County Museum of Art, Los Angeles (19 November, 2017 to 18 March, 2018); and, finally, the Metropolitan Museum of Art (24 April to 22 July, 2018). In accompaniment to these

¹ Christopher Knight, “‘Painted in Mexico:’ LACMA’s remarkable and important new show,” review of the exhibition *Painted in Mexico, 1700-1790: Pinxit Mexici*, *Los Angeles Times*, November 28, 2017.

² Manuel Toussaint, *Pintura colonial en México*, 2nd edition, edited by Xavier Moyssén (Mexico City: Universidad Nacional Autónoma de México, 1982).

shows was the exhibition catalogue, a book of over five-hundred glossy pages full of images and superlative essays. In his *Colonial Latin American Review* piece, historian William B. Taylor declares “This big, important book will be our guide to eighteenth-century painting and a touchstone for thinking about late colonial culture and politics for years to come.”³

All of this was the result of nearly a decade of work completed by four curators: project director of the exhibition and catalogue Ilona Katzew, curator and department head of Latin American art at LACMA; co-curator Jaime Cuadriello of the Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México; co-curator Paula Mues Orts of the Escuela Nacional de Conservación, Restauración y Museografía, Instituto Nacional de Antropología e Historia; and co-curator Luisa Elena Alcalá of the Departamento de Historia y Teoría del Arte, Universidad Autónoma de Madrid. Together, they “traveled exhaustively throughout Mexico, camera, flashlight, and measuring tape in hand, visiting convents, public institutions, and private collections, often pulling works out of dusty closets and treading through largely forgotten places that were once manifestly grand.”⁴ Their extensive work has not gone unnoticed: following its international tour, *Painted in Mexico* would go on to receive the Association of Art Museum Curators’ 2018 Award for Excellence.

1.2 Significance of Inscriptions in Paintings

In “New stages for new Spanish painting,” a review of the *Painted in Mexico, 1700-1790: Pinxit Mexici* exhibition and catalogue, Aaron Hyman writes that the collection demonstrates “a particular viceregal affinity for including text in images, a feature highlighted by

³ William B. Taylor, “Painted in Mexico, 1700-1790: *Pinxit Mexici*,” *Colonial Latin American Review* 27, no. 3 (September 2018): 423, <https://doi.org/10.1080/10609164.2018.1527532>.

⁴ Katzew, Ilona, preface to *Painted in Mexico, 1700-1790: Pinxit Mexici*, ed. Ilona Katzew (Los Angeles: Los Angeles County Museum of Art; Mexico City: Fomento Cultural Banamex, A.C.; Munich; New York: DelMonico Books/Prestel Publishing, 2017), 11-12.

many works in the show and deserving of future scholarly attention.”⁵ Let this paper be the beginning of such scholarly attention.

As stated earlier, the exhibition and catalogue present over one hundred paintings—139, to be exact. Of these 139, 106 are marked by not only images but by text. This means that well over half of the paintings—seventy-six percent, in fact—include a form of text. It is no surprise, then, that Hyman made his remark.

Of course, it is necessary to define “text” within the context of a painting. For the purposes of this research, no better definition can be made than the one made by Polish art historian Mieczysław Wallis in “Inscriptions in Paintings.” In this seminal work on the topic, Wallis deems the text in paintings to be within the realm of a “semantic enclave”: “that part of a work of art which consists of signs of a different kind or from a different system than the signs of which the main body of that work of art consists.”⁶ He writes that, in the case of paintings, semantic enclaves can appear in the form of music scores, maps, coats-of-arms, inscriptions.⁷

Examples of all four of these types of semantic enclaves are present within the *Pinxit Mexici* catalogue, but only one is of concern: the inscription. Wallis defines inscription as “an utterance in an ethnic language, rendered in a given system of writing.”⁸ These semantic enclaves are furthermore autonomous in that they “have a different semantic structure and speak a different ‘language.’” That being said, they should not be treated as entities distinct from the painting. Their presence can be essential to the painting and, consequently, their removal can

⁵ Aaron M. Hyman, “New stages for new Spanish painting.” *Colonial Latin American Review* 27, no. 3 (September 2018): 418, <https://doi.org/10.1080/10609164.2018.1527555>.

⁶ Mieczysław Wallis, “Inscriptions in Paintings,” *Semiotica* 9, no. 1 (January 1973): 1, <https://doi.org/10.1515/semi.1973.9.1.1>.

⁷ Ibid.

⁸ Ibid, 2.

entirely alter the work. In other words, their presence within a painting indicates “one of the many forms of co-operation of image and writing, iconic signs and conventional signs.”⁹

In “Inscriptions in Paintings,” Wallis primarily examines European paintings from the medieval period to the 20th century and briefly considers the inscriptions in the paintings of ancient Egypt and China. The present paper examines whether or not Wallis’ systematic treatment of painting inscriptions can apply to those of the *Painted in Mexico, 1700-1790: Pinxit Mexici* collection.

1.3 On Eighteenth-Century Mexico

1.3.1 Historical Background

In order to evaluate the painting inscriptions within the *Painted in Mexico* catalogue, it is important to consider the historical background of 18th-century Mexico. The catalogue cites its timeframe as beginning in 1700, a year which marks the dynastic change in the Spanish monarchy. It was in this year that Charles II, the last of the Spanish Hapsburgs, died without an heir. The crown went to Philip V of France. The New French dynasty “arrived at the Spanish court with a modernizing impulse that lasted throughout much of the eighteenth century.”¹⁰ As a Spanish colony, Mexico—or “New Spain,” as it was called then—reflected this desire to advance.

Bourbon reforms, for example, brought upon a more open mercantilist approach which provided Mexico with better access to other parts of the Spanish Empire as well as to Europe. They also affected local power structures which could compete with the authority of the crown.

⁹ Ibid, 2.

¹⁰ Luisa Elena Alcalá, Jaime Cuadriello, Ilona Katzew, and Paula Mues Orts, “Painted in Mexico, 1700-1790: Pinxit Mexici,” in *Painted in Mexico, 1700-1790, Pinxit Mexici*, ed. Ilona Katzew (Los Angeles: Los Angeles County Museum of Art; Mexico City: Fomento Cultural Banamex, A.C.; Munich; New York: DelMonico Books/Prestel Publishing, 2017), 20.

Power structures particularly affected included the Society of Jesuits, which was ultimately expelled in the second half of the century. Despite the unrest this caused, the growing transatlantic trade introduced many opportunities for New Spain.

1.3.2 Style and Influences

The “internationalization of taste” was rampant in 18th-century Mexico. Given its location within the Spanish empire, Mexico was constantly exposed to other cultures. Of course, as empires spread and colonized, different tastes, ideas, and objects also spread. The introduction of “courtly tastes,” for example, allowed Mexico to “incorporate into its well-established tradition a more international and modern visual vocabulary and to experiment with new pictorial solutions.”¹¹ Like the modernizing Bourbon dynasty, the artists of this period were intent on modernizing their art and establishing the “artist” status in society.

Due to the flourishing of religious institutions during the period, artists were given ample opportunity to be commissioned for art works, from retablos to devotional paintings. Ilona Katzew writes, for example, that “the volume of work produced by the four generations of Mexican artists that spanned the eighteenth century is virtually unmatched elsewhere in the Spanish world.”¹² Reflective of the developing role of artist during this time is the trend to sign works—often using the Latin phrases “Pinxit Mexici” or “Fecit Mexici.”

Genres characteristic of this era include allegorical paintings, *casta* paintings showing the social “types” of the country and paintings devoted to the Virgin of Guadalupe—all of which are represented within the *Painted in Mexico* exhibition and catalogue.

¹¹ Alcalá, Cuadriello, Katzew, and Mues Orts, “Painted in Mexico, 1700-1790: *Pinxit Mexici*,” 20.

¹² Ilona Katzew, LACMA, *Painted in Mexico, Checklist-Didactic*, Los Angeles: LACMA, 2018, 1.

1.4 Thesis Structure

This paper centers around two under-researched topics within art history: 18th-century Mexico and inscriptions in paintings. The lauded *Painted in Mexico, 1700-1790: Pinxit Mexici* exhibition and catalogue from 2017-2018 and Mieczysław Wallis' seminal article "Inscriptions in Paintings" provide the opportunity to remedy this paucity in scholarship. Given these two significant textual sources, one question inevitably arises: what are the functions of the inscriptions in the *Painted in Mexico* catalogue? In other words, can Wallis' typology—developed from an examination on European paintings from the medieval period—be applied to the paintings of 18th-century Mexico? Or do they require an entirely new typology and theory? A thorough investigation is overdue.

The following chapters will outline the paradigm as presented by Wallis and explore its applicability to the painting inscriptions in question. Qualitative and quantitative methods of investigation will reveal the function of the painting inscriptions in the *Painted in Mexico* exhibition while its outliers will suggest how the Wallis typology could be refined and developed.

2. Inscriptions in Paintings

2.1 Wallis' Typology

Wallis identifies and defines two key terms in "Inscriptions in Paintings": semantic enclaves and inscriptions. Yet this contribution is not his most significant; his paper explores the function of these occurrences in works of art and is the first to develop a corresponding system of categorization. This typology is based off of the inscriptions in European paintings from the

medieval period.¹³ Upon his examination of these artworks, Wallis determines that there are four types of inscriptions, as explained below.

(I) Identification.

The first type of inscription as outlined by Wallis is identifying in nature. Put simply, the function of these inscriptions is to identify another component of the painting.

The component thus identified by the inscription might be “the persons shown, the allegorical persons, objects, events.”¹⁴ This category of inscription can be further divided into three subgroups.

- a. **Name.** Inscriptions which identify the depicted person, personification, object, or event by means of a name or characterization. These sematic enclaves are often redundant in that one subject is represented in both an iconic form and a textual form. Wallis demonstrates this subgroup using the portrayal of saints, which can be represented by an inscription alongside an attribute—Saint Barbara, for example, might appear in a painting as both a tower and the inscription “S(ancta) Barbara.”
- b. **Feature.** Inscriptions which emphasize a certain feature of the person portrayed in the painting. This can be demonstrated by the *Pietà* of Avignon (Figure 1, see appendix) from the middle of the 15th-century and its inscription of “Virgo Mater” (“Virgin Mother”).
- c. **Event.** Inscriptions which refer to an event in the life of the person portrayed in the painting. This type of inscription are found most often in portraits and “often

¹³ In terms of years, Wallis does not offer a specific time period. For reference, the Medieval Period, also known as the Middle Ages, begins in the 5th-century, after the fall of the Roman Empire, and ends in the 15th-century, at the beginning of the Renaissance.

¹⁴ Wallis, “Inscriptions in Paintings,” 6.

state not only the Christian name and surname of the person shown, but also his age, official status, and titles.”¹⁵ By way of example, Wallis provides Roger van der Weyden’s *The Triptych of the Braque Family* from c. 1450 (Figure 2, see appendix). Placed above St. Mary of Magdala is inscribed a quote from the Gospel of John: “Maria ergo accepit librum unguenti nardi pistici pretiosi et unxit pedes Jesu” (“Mary then took a pound of precious perfume of pure nard and anointed the feet of Jesus”).

(II) Statements.

The second group of inscriptions as classed by Wallis consists of those “intended as statements by persons portrayed and hence placed close to those persons.”¹⁶ These statements can be addressed either to other figures within the painting or to spectators. In the latter case, two cases are apparent: in the first, the painted speaker may address the supposed witnesses of the event, or, in the second, the speaker may address everyone.

In addition to this, this type of inscription can be classified with respect to whether the painting is a “representing” or “narrative” work of sacred nature. Wallis describes representing works as showing unspecified and extratemporal moments of the life of a divine or holy person. Alternatively, narrative works depict specified moments of divine or holy persons. Statements made by the persons painted in the latter type of works are elements of the depicted event because they have been made under specific circumstances. On the other hand, statements made by the persons painted in the former type of works are separated from the particular event shown and are instead

¹⁵ Ibid, 7.

¹⁶ Ibid, 7.

representative of the speaker. In this way, such statements are “the leitmotif of the person shown and state briefly that person’s role in the history of the world.”¹⁷

(III) Invocation.

The third group of inscriptions that Wallis lists consists of supplications and prayers. These invocations are directed toward the divine or holy persons depicted by the supposed spectators. This is observed in Giovanni del Biondo’s *Madonna on the Throne with St. John the Baptist and St. Peter* (Figure 3, see appendix), the example provided in the article.¹⁸ On the step of the throne, the inscription addresses “Mary, Mother of God,” and asks her “to pray for us” (“S. Maria Mater Dei ora pro nobis”).

(IV) Artist Statement.

The fourth and final group of inscriptions as discerned by Wallis is the artist statement. This type of inscription is not connected with the subject matter of the painting and can include a painter’s maxim or motto, an expression of artistic principle, and signature. For the most part, signatures occur as “the name (or surname) of the painter, next to which we have to surmise a word like *fecit* or *pinxit*, or its equivalent in some other language.”¹⁹ Other items of information that can accompany the painter’s name are the date or year of completion. Artist’s signatures can additionally appear as initials, a monogram, or even an emblem or geometrical figure. In the case of the latter two, however, such artist statements would not classify as inscriptions since they are not comprised by text.

Additionally, Wallis mentions that this sort of inscription can be instrumental in

¹⁷ Ibid, 8.

¹⁸ Wallis misidentifies Giovanni del Biondo as the artist; this particular painting is in fact attributed to Don Silvestro dei Gherarducci. For more, see: <https://collections.lacma.org/node/225637>

¹⁹ Wallis, “Inscriptions in Paintings,” 9.

establishing the chronological order of the portrayed events in narrative works. These artist statements simply indicate the succession of moments and communicate the temporal sequence of the painting.

2.2 Historical Uses of Inscriptions in Paintings

As noted above, Wallis uses the inscriptions found within medieval painting to devise the typology introduced in “Inscriptions in Paintings.” Following his focus on the medieval period, he then applies his system of classification to subsequent periods from the 16th- to 19th- and 20th-centuries. Juxtaposed with this analysis of European paintings and their inscriptions is a discussion of the inscriptions found in Egyptian and Chinese painting. With regard to each of these different considerations—be it time period or country—Wallis offers the opportunity to parallel and contrast the functions of inscriptions in paintings and, as a result, the chance to develop more thoughtful interpretations of these artworks and their elements emerges. In this section, the key points of the considerations regarding the medieval period are recounted so as to provide a foundation for analysis of the painting inscriptions found within the *Painted in Mexico, 1700-1790: Pinxit Mexici* catalogue.

The Medieval Period

Defining Wallis’ four categories—identification, speech, invocation, artist statement—concurrently illustrates the characteristics of the inscriptions from the paintings of medieval Europe. It is from these paintings that Wallis reveals his system of classification.

Above all else, the purpose of the inscriptions in medieval paintings was to aid in interpretation. These inscriptions could be introduced in a variety of manners: on the flat, empty, and usually gold-colored Byzantine backgrounds; as if floating in the air, disjointed from the other components of the painting; in the halo a person represented in the painting. Most

often, however, they were placed “on an object especially introduced for that purpose and treated schematically: a tablet or a banderole (a phylactery).”²⁰ Wallis notes that in the 15th-century—the last century of the medieval period—there developed a trend to be more realistic, leading inscriptions to be introduced more realistically. They would be placed on objects “whose presence in a given situation is somehow motivated: on the pages of an open book, on a person’s robe, on a banner, on a tombstone, on an entablature, on a plinth, etc.”²¹

As far as language, the inscriptions of medieval paintings depended: they were in Old Greek, Russian, or Church Slavonic in Byzantine painting or in Latin, even Old Greek and Hebrew in West European painting. By the 15th-century, inscriptions were written in “modern national languages” such as Flemish, French, and German. In addition, the style of the lettering of these semantic enclaves were of concern during this time period. Wallis writes:

“Inscriptions were usually placed above a person or near him or her, or symmetrically on both sides. Sometimes the letters or syllables were written not in a horizontal sequence, but vertically; sometimes they were made to follow a semicircular or wavy line.

Regardless of its meaning, every inscription was an ornament carefully fitted into the painting as a whole.”²²

These medieval painting inscriptions were set in differing types—beginning with Roman lettering and transitioning to Gothic-inspired type in the 12th-century. By the 15th-century, the rebirth of ancient art (Renaissance) and the arrival of humanism brought a return to Roman type. Interestingly, this last century of the medieval period also saw the styles of lettering become differentiated in importance: “texts from ancient Roman literature are written in clear and widely

²⁰ Ibid, 3.

²¹ Ibid, 4.

²² Ibid.

spaced Roman letters, whereas Gothic type seems to have been more suitable for texts in vernacular languages or in debased medieval Latin.”²³

Wallis also considers the grammatical structure, length, and source of these inscriptions. Grammatical structure in medieval paintings included nouns and nominal phrases and statements with the verbs conjugated in all forms—all three persons, in singular or plural, different tenses, in the imperative and subjunctive. Longer inscriptions were rarely original texts by the artist, founder, or sponsor of the painting; instead, they were most often quotations from the Old and New Testaments. Given that quotations appeared so frequently, Wallis surmises that “inscriptions often served not so much to communicate something new as to recall something well-known, and were accordingly given in an abbreviated form.”²⁴ It could be expected that an educated spectator of the medieval period would be familiar with biblical text and, as a result, the painter needed only to provide enough of the quotation to evoke the memory of the full text. Furthermore, quotations from the Old and New Testaments were also means of bridging the two parts of the Scripture.

This particular discussion on painting inscriptions concludes by turning the focus toward the spectators of the medieval period. According to Wallis, these inscriptions would have appealed to both the educated and the illiterate. Those who could not read would have had an emotional appeal “since those people had a presentiment of the fact that the inscriptions were important, that they contained the sacred truths of the creed, and the realization of this made those mysterious signs which they did not understand something that commanded respect.”²⁵

²³ Ibid, 5.

²⁴ Ibid, 6.

²⁵ Ibid, 13.

The written word during this time in history had its own value and was even ascribed magical power for its mysterious connection to the objects it represented.

3. Research Design

3.1 Research Question Revisited

This research aims to determine whether or not the painting inscriptions in the *Painted in Mexico, 1700-1790: Pinxit Mexici* exhibition catalogue can be organized according to Wallis' formulation. If they indeed can be categorized, what can be learned about the period, its paintings, and the use of text? Are some categories of text more popular than others?

3.2 Materials and Methodological Overview

Materials:

Two sources were used in the pursuit to answer these questions: "Inscriptions in Paintings" by Mieczysław Wallis and the *Painted in Mexico, 1700-1790: Pinxit Mexici* catalogue edited by Ilona Katzew with essays and entries by the editor, Jaime Cuadriello, Paula Mues Orts, and Luisa Elena Alcalá. .

Method:

To perform the investigation, a list of all the paintings was compiled into a spreadsheet. From this, all artworks containing inscriptions were identified and transcribed.²⁶ In 27 paintings, an inscription (or multiple) was evident in the image but had not been officially transcribed by the catalogue. These were thusly transcribed and denoted with yellow. All legible painting inscriptions were translated to English from either Spanish and/or Latin and then categorized using Wallis' typology.

²⁶ See Table 1 in Appendix.

4. Research Findings and Analysis

4.1 Overview

139 images are listed in the catalogue, excluding figures. Of these 139:

- 106 include in their composition at least one semantic enclave.
 - 33 do not include any form of semantic enclave.
- 10 are not paintings but either a drawing, engraving, or print.
 - 9 include semantic enclaves in the form of an inscription; 1 is solely composed of imagery.
- 95 are paintings containing at least one semantic enclave in the form of an inscription.²⁷
 - 68 are either transcribed or noted by the catalogue.
 - 27 were transcribed and noted by this researcher.

Based on these numbers, we can determine that well over half of the images in the *Painted in Mexico* catalogue contain at least one form of semantic enclave—76%, in fact. Let us recall, however, that semantic enclaves do not always appear in the form of inscription or text; by definition, a semantic enclave is any “part of a work of art which consists of signs of a different kind or from a different system than the signs of which the main body of that work of art consists” and can therefore appear as a family crest or music score, for example.^{28, 29}

Furthermore, semantic enclaves appear on a variety of different art media including, but not limited to, paintings. Given that inscriptions and paintings are the criteria for this research, the following findings are determined from data which exclude non-painting images and non-inscription semantic enclaves. As the numbers above show, there are a total of 95 images which

²⁷ See Table 1 in Appendix for the full list.

²⁸ Wallis, “Inscriptions in Paintings,” 2.

²⁹ See, for example, no. 71 in the catalogue, *Folding Screen with Fête Galante and Musicians*, c. 1760, and no. 76, Francisco Clapera’s c. 1785 *Portrait of Viceroy Bernardo de Gálvez*. This first art work, attributed to Miguel Cabrera, contains a young woman holding a piece of paper with legible musical score. The second art work has a family crest which divides the content of another semantic enclave: an inscription. Although the family crest is within the space of the inscription, it operates using a system different from that of the text and imagery which surround it.

adhere to the criteria. This means that the majority of the full catalogue—68%—is represented by paintings containing at least one inscription.

The application of Wallis' typology reveals that:

- 83 paintings include an inscription belonging to the first group, Identification.
 - 41 of which fit within the "Name" subcategory
 - 21 of which fit within the "Feature" subcategory
 - 21 of which fit within the "Event" subcategory.
- 14 paintings include an inscription belonging to the second group, Statements.
- 4 paintings include an inscription belonging to the third group, Invocation.
- 56 paintings include an inscription belonging to the fourth group, Artist Statement.

In many instances, one inscription has a multiplicity of functions and, as a result, may be categorized into more than one group. This accounts for the total of the inscriptions (157) not equaling the total number of paintings with inscriptions (95). Additionally, a single painting may contain multiple inscriptions, which further explains the difference in numbers.

Based on the 157 inscriptions considered, over 52% functioned as a form of an identification, over 8% functioned as statements, over 2% functioned as invocations, and over 35% functioned as artist statements. A full list of each category is provided in Tables 2-8.

4.2 Categories

I. Identification.

Inscriptions which function to identify an aspect relating to the painting are the most prevalent in the catalogue. Though only one subgroup is considered at a time, this analysis shows that there is overlap between all three. One painting can be inscribed with a painting that both names and describes an event, for example. This overlap is indicative of the complexity of painting inscriptions and their layered functions.

a. Name.

The majority of the inscribed *Painted in Mexico* paintings can be placed into the first subgroup. The 41 inscribed paintings belonging to this subgroup are most often portraits or

paintings of the land, though there are also instances of names and characterizations in allegorical and religious scenes. The presentation of this type of inscription varies depending on the painting content.

In portraits, a space within the canvas is typically devoted solely to the inscription. This space can take the form of a cartouche like the one in Juan Rodríguez Juárez's *Portrait of Pedro Sánchez de Tagle, Second Marquis of Altamira* (74) a framed area like the one in Francisco Clapera's *Portrait of Viceroy Bernardo de Gálvez* (76), or a dark bar like the one in Juan Patricio Morlete Ruiz's *Portrait of Doña María Tomasa Durán López de Cárdenas* (82).³⁰ Alternatively, the inscription can be placed "on" an object within the depicted scene, like the one in *Portrait of Viceroy Fernando de Alencastre Noroña y Silva, Duke of Linares* (73), attributed to Juan Rodríguez Juárez. In all of these forms, the inscriptions are located in the bottom half of the painting—in the cases of cartouches and superimposition, the inscription is located right of center while the inscriptions in framed areas or dark bars are located along the bottom of the canvas.

The one exception to this is the *Portrait of the Priest Pedro José Rosillo de Rivera y Moncada* (84), which is attributed to Ignacio Berbén. The inscription of this portrait is unusual in that it is placed in the top left of the solid charcoal-colored background. Free of any framing device and painted in black, it easily blends into the dark background and the focus remains on the pale young man it identifies. This contrasts especially with the *Portrait of Viceroy Bernardo de Gálvez* (76), for example, which shows the identified viceroy actually interacting with the

³⁰ Note: the mention of any painting within the catalogue will include a parenthetical citation providing its corresponding number within the collection. Additionally, catalogue page numbers can be found in Table 1 in the Appendix.

inscription: standing at a traditional three-quarter angle, his hand rests upon the framed box containing the inscription.

The style and size of the letters making up these inscriptions has three tendencies. As in Juárez's portrait, the inscribed letters can be more ornamented, curved, and smaller relative to the imagery. In contrast, letters can also appear in a slightly bigger, simple sentence-case serif style, as in the Morlete Ruiz portrait, or in larger uppercase like in the portrait attributed to Juan Rodríguez Juárez.

The inscriptions in paintings of the land can also be compared in terms of placement in style. In *View of the Alameda Park and the Convent of Corpus Christi* (2), attributed to Nicolás Enríquez, for example, the inscription is positioned along the bottom of the painting superimposed on a walled entrance and divided by its gate. On the top left of the gate, it identifies the work as the "MAPA DE LA LAMEDA PASEO DE LA MUY NOBLE CIUDAD DE MEXICO/ los caños por donde viene el agua" ("Map of Alameda Park of the very noble City of Mexico"). Below these emboldened capital letters and above a stream of blue are sentence case cursive letters reading "Los caños por donde viene el agua ala Ciudad desde S^{ta} fee. 8" ("The canals from which comes water to the City from Santa Fe. 8"). Like those on the right side of the park gate, these words and number identify a corresponding spot on the map—in this case, number eight, the canals.

Similar to this inscription is the 1770 *View of the Plaza Mayor of Mexico* (69) by Juan Patricio Morlete Ruiz. Just as in the *View of the Alameda Park and the Convent of Corpus Christi*, this painting uses letters and numbers to identify different spaces. Unlike the former, however, this inscription is placed outside of the scene on a white horizontal bar lining the bottom of the canvas. This bar, though not darkly colored, is like those occurring in certain

portraits. Morlete Ruiz divides the bar into three main sections. The right section reads “VISTA DE LA PLAZA MAYOR DE MEXICO CON” while the left contains the same identification but with the addition of “SU SAGRARIO.” The middle section is partitioned into three smaller areas, all of which have numbered titles identifying the buildings. Despite this difference in appearance, the *View of the Plaza Mayor of Mexico* inscription parallels the lettering style of the *View of the Alameda Park* inscription—larger capital letters identifying the general location, smaller sentence case letters identifying the spots within.

Though it is also a painting of land, *View of the Old Port of Toulon* (67) also by Morlete Ruiz does not have quite the same manner of painting inscription as the two described above. This inscription may be on a white bar like *View of the Plaza Mayor of Mexico* but it does not perform its identification in the form of a legend; instead, it writes in full sentences. It begins “El Puerto Viejo de Tolon, visto del lado de los Almacen[es] de Viveres” (“The old port of Tolon, view from the side of the supply warehouses”) and continues in the same serif style sentence case letters with more information about the painting.³¹

Allegorical and religious paintings also include inscriptions of this subcategory. Though they also identify, these inscriptions differ from the aforementioned paintings in terms of placement and style. In Miguel Cabrera’s *The Divine Spouse* (102), for instance, Jesus is identified in the beginning words of a poetic inscription: “Entre estas flores q’ miras / y quantas el campo obstenta / es Jesus Galan Divino” (“Between these flowers you see and so many does the field hold, is Jesus, Divine Sir”). This text is in red serif letters which echo the red of the

³¹ The continuation of this text states that the painting is a copy by the artist, thereby placing the inscription in the fourth group, Artist Statement: “...sacado del original que Pertence al Rey, y hace part de la Colección de los Puertos de Francias dispuesta por el S.^l Marque sde Marigny Consege-ro del/Rey, Comendador de sus Ordenes, Directo.^r y Ordenado^r gen.^l de sus Edificios, Artes, Academias, Jardines, y Manufavturas Real.^s: pintadas por J. Vernet de la Academia R.l de Pintura, y Escultura, y copiadas en Mex.^o por Juan Patricio Morelte Ruiz año d[e] [17]71.”

flowers in the field while the cartouche that contains it is the same dark color as the tree trunk it covers. In this way, the inscription is connected to its surrounding imagery. The identifying inscriptions in José de Ibarra's *Holy Sacrament and Canons of the Puebla Cathedral* (7) similarly link text and image: each of the six saints shown under the floating lamb has his own halo-like label identifying his respective name.

b. Feature.

Twenty-one of the painting inscriptions in the catalogue belong in the second subcategory. Just as Wallis asserts, these semantic enclaves emphasize a certain feature of the depicted person. They primarily occur in two types of paintings—"social type" paintings and allegories—and like those above, can be evaluated in terms of placement and style.

Miguel Cabrera's 1763 6. *From Spaniard and Morisca, Albino Girl* (60) provides a basis for comparing the social type painting inscriptions. In this *casta* painting, three figures are arranged in a row at the foreground: a seated man, young child, and a standing woman. The man's body is angled so as to allow his arms to reach for the child, who is being passed to him by the woman. The woman's eyes are cast down, directed at the fair-haired child. Upon the surface from which the man sits lie cigarettes and an ornamented pistol. A hat rests on his knee, its angle echoing the skirted silhouette of the woman's finely embroidered gown. Unlike the objects and clothing, the background behind these three figures betrays no details of status: they are placed before a solid dark gray background. At the top, left of center, is the inscription in question: its serif letters are in white, distinguishing the text from the background. The text reads "6. De Español, y Morisca, Albina" and communicates the following: first, that the painting is the sixth in the *casta* series, and, second, that the young child is an "albina" while her father is a Spaniard and her mother is a

“morisca.” Indeed, this is an information label which emphasizes a specific feature of the little girl: her race.

The inscription of *Rendering of a Mulatta* (56) by Manuel de Arellano similarly identifies the race of a person shown.³² Standing close to the picture plane at an angle is a “mulata hyja de negra y español en la Ciudad de Mexico” (“mulatta daughter of a black woman and Spaniard”). She wears a fine embroidered gown, covered by her *manga* and red shawl. Her right arm is sleeved in white and is bent, allowing her hand to rest on the shawl, while her left arm is completely covered by the draped fabric of her dress. The shine of her jewelry—a pearl choker and dangling earrings—recall the brightness of her lacy sleeve, as well as the delicate headscarf wrapped around her hair. She gazes into the distance, away from the spectator. To the right of her head in the top right corner and placed directly on the dark background we find the painting inscription. The lettering of this text is more like script in its curves and ornamentation—more handwritten than the Roman style letters like those of 6. *From Spaniard and Morisca, Albino Girl*. In fact, its placement and background mirrors the *Portrait of the Priest Pedro José Rosillo* (84) from the first subcategory. Both are written on dark backgrounds, in an upper corner to the side of a single figure. In this case, however, there is more contrast between the colors of the inscription and background, directing attention to the words as opposed to camouflaging them.

Attributed to José de Ibarra, *From Spaniard and Mulatta, Morisca* (57) also does not contain its inscription within a framing device. Its words, very small in relation to the three figures, are written in two lines: “De Español, y de Mulata,” on the first and “Morisca” directly below. This identified feature appears in script on the bottom right. Its bright letters contrast with the shadowed ground from which the figures stand.

³² Though not technically a *casta* painting, *Rendering of a Mulatta* is from a “set representing racial types that has long been considered the prototype” (Luisa Elena Alcalá in *Painted in Mexico, 1700-1760: Pinxit Mexici*, 297).

The inscriptions *From an Albino Woman and a Spaniard, a Return-Backwards is Born* and Morlete Ruiz's *IX. From Spaniard and Albino Woman, Return Backwards* (62) also contrast with their background. In these two paintings, the inscriptions are enclosed in framed boxes below the representations of an "albina," "Español," and "torna atras." A rectangular white placard holds the black sentence case serif letters of the first painting inscription; an ornate wooden frame with a solid black background holds the yellow serif letters of the second.

In addition to these paintings of social types, the allegorical paintings in *Painted in Mexico* feature a number of inscriptions of this function. These can appear as small labels near or on their associated objects. Cabrera's *The Divine Spouse* (102) presents multiple examples. For instance, on the petals of the three flowers in Christ's hand are the small red serif words "virtud," "entendimiento," and "memoria." The identified subject in Juan Patricio Morlete Ruiz's *Allegory of the Crucifixion with Jesuit Saints* (108) also interacts with its inscription: in this case, Saint Francis of Paola holds a glowing tablet upon which his emblem, "charitas," is written in uppercase letters.

c. Event.

The final subcategory of this group identifies a significant event in the life of the portrayed figure. It is fitting, then, that the majority of the 21 paintings with this designation are portraits. Take, for example, *Portrait of Doña María Tomasa Durán López de Cárdenas* (82), the Morlete Ruiz portrait described in the "Name" subcategory. Not only does this inscription reveal *who* the young woman is, it also marks an important event in her life—the day she took the habit at sixteen years, eleven months, and 23 days of age. It reads: "D.^a Maria Tomasa Duran, López, de Cardenas, hija leg.^a de D.^m Fran.^{co} Xavier Duran, y de D.^a Igna-/cia López, de Cardenas, nació en Tizayuca el dia 2 de Febrero del año 1745, tomó el Habito/d[e] Religiosa Recoleta d[e] S.^{ta}

Brígida el día 17 de Hen.º del año d[e] 1762, a los 16 a.º 11 meses y 23 días de su edad.” A single inscription can therefore serve two purposes. In this case, it both identifies and commemorates and, as a result, it further develops the meaning of the painting. Doña Tomasa is the *legitimate* daughter of *Don* Francisco Xavier Durán and *Doña* Ignacia López de Cárdenas—all specifications which establish social standing. This, along with the fine attire and lavish jewelry, communicates the high status of the young woman and her family before she enters her “married state” to God.

A second example of an inscription in his subcategory is Manuel de Arellano’s *The Transfer of the Image and Inauguration of the Sanctuary of the Virgin of Guadalupe* (55). In many ways, this painting is itself a portrait—not of a person, but of the land. Furthermore, it is not a portrait of the land on any day, but on the day of a significant event. Arellano depicts the “True map of the site where the miraculous image of Our Lady of Guadalupe is venerated in the city of Mexico” on April 30th, 1709, the day on which new the new sanctuary was celebrated with the viceroy, Francisco Fernández de la Cueva, Duke of Alburquerque. The mapped landscape is “densely overlaid with activities as carefully observed and recorded by Arellano” and its processional route is populated by the viceroy and his family, the archbishop of Mexico, and an abundance of figures representing social types. The inscription, in addition to specifying the location and event, provides a key of the places within the landscape. Held in the context of the celebration identified by the inscription, the importance of places like the four sites of the Virgin of Guadalupe’s miraculous apparitions are imbued with further meaning.

With regard to placement and style, this inscription appears on the bottom right corner of the painting “outside” of the scene but inside a vertically-oriented rectangular frame. The frame itself is ornately carved while the interior is simpler: the text appears in embellished serif letters

of black and red. Although it is small in relation to the imagery, the inscription would be easily legible, given the 176 x 260-centimeter dimensions of the canvas.

Nicolás Enríquez's *The Assumption of the Virgin* (11) is a third example of this inscription type. The surface of the painting reflects a fear of empty spaces—*horror vacui*—save for one area: the center, where a rounded glimpse of blue sky is interrupted by clouds and a streaming banner. This banner holds the semantic enclave of concern here and, in uppercase serif letters of red, reads “The Virgin Mary has been taken up to a heavenly chamber, in which the King of Kings sits on a starry throne.” The banner is suspended in the air by three flying angels and is therefore “inside” the scene in a way the previous two painting inscriptions were not. The event identified, of course, is the moment Mary rises into heaven at the end of her earthly life. Both this event and the inscription acknowledging it recall the example provided by Wallis in “Inscriptions in Paintings,” where a biblical quote describes Mary anointing the feet of Jesus in Roger van der Weyden's *The Triptych of the Braque*.³³

II. Statement.

Fourteen paintings depict a person speaking and accordingly inscribe his or her speech. These statements can appear as curling trails of free-form words or, alternatively, within the space of streaming banderoles. At times, these statements are representative of the speaker while at others they act as narrative elements.

One such example of a narrative statement is *Saint Francis before the Crest at San Damiano* (127) by one of the artists in the Berrueco family. In this oil-on-canvas painting from the first half of the 18th-century, the moment of Saint Francis of Assisi's conversion is shown. Atop an altar, a tiny sculpted figure of Christ on the Cross comes to life and, leaving from his

³³ See Figure 2 in Appendix.

mouth, a white banderole curls into the space above Francis. The banderole contains black capital letters in Roman type reading “VADE FRANSICE REPARA DOMVN. MEAM, QVELABITVR” (“Go, Francis, and repair my house, it is falling into ruins”). The letters closest to Christ are upside down; those subsequent follow the curves of the banderole and become more tilted and vertical along the horizontal plane. Francis wears lace-trimmed clothing and is hunched forward, kneeling at the altar. His eyes look upward, toward the speaking Christ, one hand resting on his heart and the other reaching down, palm open. On the patterned carpet directly below this hand rests Francis’ hat, upturned as if dropped in surprise. He hears the words Christ speaks—words which simultaneously exist outside of the narrative and remind the spectator of the importance of service to God.

Returning to Wallis’ typology and discussion, we can see a parallel between the functions of this 18th-century Mexican painting inscription and medieval European painting inscriptions. Just as Wallis observes, the inscription in *Saint Francis before the Crest at San Damiano* (127) is indeed intended as a statement by a person portrayed—Christ—and is placed close to him. Had the statement been associated with an unspecified moment in the life of Saint Francis it would be representative of the speaker. Instead, the statement made by Christ is an element of the depicted work and its narrative because the painting depicts the specific moment of Saint Francis’ conversion.

“Statement” inscriptions are also present in *The Soul Guided by Christ* (101) by Francisco Martínez. This 1732 work shows a personification of the Soul as she is pulled toward salvation by a by Christ. She kneels blindfolded on the left of the horizontally-oriented canvas while Christ stands on the right. The two figures are visually connected by a rope, along which one of the several inscriptions can be found. This particular one is a biblical citation from Luke

22:42 and translates to “Not my will but yours be done.” Although this inscription is not coming directly from the mouth of Soul, it can be understood that she is producing the quotation. Two lines, however, do spill out of her mouth and waft into the air: “Vivo autem Iam non ego: Vivit vero In me Xptus” and “Cupio dissolvi et esse cum Xpto.” These statements are also biblical citations and communicate the Soul’s wish to join Christ. Christ himself also utters a phrase from the bible, “Dicite a me: quia mitis sum, et humilis corde” (“Learn of Me, for I am meek and humble of heart,” from Matthew 11:29). The lettering of his statement is different from that of the other inscriptions. The pale-yellow letters stemming from the Soul are in a sentence case serif style while those leaving from Christ’s mouth are in an uppercase serif style. These letters are written in reverse as a mirror image, further distinguishing them from the other inscriptions.

III. Invocation

Of the four categories of painting inscriptions, this one is by far the smallest—only four of the 95 inscribed paintings have been assigned to this group. Two of these paintings will be discussed here.³⁴ These art works contain an inscribed supplication or prayer directed toward a figure in the painting.

The supplication in Nicolás Correa’s 1708 *Procession of Saint Rosalia of Palermo* (128), for example, is found at the top of the painting, just left of center. Two flying cherubs hold a white banner with the words “Saint Rosalia Pray for Us” written in Latin. The banner itself is nearly in line with the center figure: a young woman in a black dress whose head is both haloed and adorned with a crown of flowers. She holds in one hand a staff and, in the other, a small sculpture of the crucifix. An intense puff of orange-hued smoke is backset against both the

³⁴ See “Outliers” for discussion on the other paintings which can fit into this group – as opposed to the spectator addressing the divine or holy person, the person in the painting—divine or not—addresses the spectator. For example: Portrait of Pedro Sánchez de Tagle, Second Marquis of Altamira “and asks that you put him in the hands of God” and also Portrait of the Priest Pedro José Rosillo de Rivera y Moncada, 1778 “Rest in Peace, Amen.”

banner and the figure and obscures the façade of one of the three buildings standing in the background. Between the buildings on the right and left sides, a crowd of figures in full-length robes and birettas lines the horizontal expanse of the composition. Four of these figures, in fact, carry the young woman upon a platform. At the foreground, the attention of the townspeople is on the figure in black: they stare in devotion, arms outreached toward her. Of course, the figure of the young woman is in fact a sculpture of Saint Rosalia and the people crowding the scene are part of a procession honoring the miraculous transfer of her “body.” The message on the banner is just as much a part of the procession as it is an invocation made by the spectator to Saint Rosalia.

This date of this painting coincides with “the consolidation of the devotion introduced by the Sicilian Jesuits in Mexico and, of course, with the effective intercession of the saint [Rosalia] in ending earthquakes and epidemics.”³⁵ It is therefore understandable why a contemporaneous spectator of the painting might be especially intent on seeking out the prayers of Saint Rosalia.

Nicolás Rodríguez Juárez’s 1724 *Saint Nicholas of Bari* (118) is another example of an inscription of this nature. Like that of the Correa painting, this text is inserted as part of the scene dedicated to a saint. In this case, however, the inscription covers the surface of the pedestal where Saint Nicholas stands. In italicized serif letters, it reads:

“Oh, God, who has honored the Blessed Bishop Nicholas with countless miracles, we beseech you to liberate us from the fires of hell on account of his merits and prayers. Through our Lord Jesus Christ, your Son, who lives and reigns with You in the unity of the Holy Ghost, God, for centuries of centuries. Amen.”

Due to its realistic placement, these words interact with other elements of the painting, namely the “markedly original” cartouches.³⁶ In terms of length and address, this prayer diverges from

³⁵ Jaime Cuadriello in *Painted in Mexico, 1700-1790: Pinxit Mexici*, ed. Ilona Katzew, 467.

³⁶ Luisa Elena Alcalá in *Painted in Mexico, 1700-1790: Pinxit Mexici*, ed. Ilona Katzew, 452.

the previous example and the one provided by Wallis. Instead of a brief line of words, this inscription is five lines long; instead of addressing the featured saint, it addresses God. These distinctions reflect the artist's "deliberate break" with established iconography.³⁷

IV. Artist Statement

When applied to the *Painted in Mexico* catalogue, the fourth group classified by Wallis is the second largest. In these 56 paintings, nearly every single artist statement is presented as a signature; none appear as a painter's maxim or motto, or expression of artistic principle. That being said, there is a great deal of variety in the signatures themselves. In particular, these semantic enclaves differ in terms of language, placement, and style.

Though there are examples of signatures in both Spanish and Latin, more often than not, these artist statements are in Latin, a common tongue and language of academia and the church. Given the "Pinxit Mexici" subtitle of the exhibition, it comes as no surprise that one of the most frequent varieties of artist statement includes a form of "pinxit" or "fecit" followed by "mexici." In fact, nine paintings in the catalogue include a variation of "pinxit," 29 include a variation of "fecit," and six include a variation of "mexici."³⁸ The use of abbreviation is often alongside the "Painted in Mexico" and "Made in Mexico" phrases. Artists were apt to abbreviate these Latin verbs, though there was clearly no standard for doing so: "fecit" might be written as "F" in one painting but "fac" in other. The artist signature of José de Ibarra's *Patronage of Saint Joseph with José Joaristi and María Dionisia Fernández* (96), for example, reads "Ibarra fac" while that of Manuel de Arellano's *Rendering of a Mulatta* (56) reads "Arellano f."

³⁷ Ibid.

³⁸ Given that the majority of the collection's artist signatures uses "fecit" as opposed to "pinxit" it is interesting that the catalogue was not titled *Painted in Mexico, 1700-1790: Fecit Mexici*. "Fecit Mexici" simply just does not have the same ring to it.

In the case of *The Ascension of Christ* (178) by Juan Rodríguez Juárez, the artist signature emphasizes authorship to an even greater extent. This inscription is found on the left side of the composition, just above the wing of an angel. The lines of its sentence case serif letters are so fine that the writing is easily unnoticed. But once registered, its three rows of text are easily deciphered: “Joan Rodriguez Xuarez/inventor et pinx.^t anno/ 1720.” This translates to “Juan Rodríguez Juárez, invented and painted in the year 1720.” The intentional addition of “inventor” underscores the role of artist and reflects the desire of 18th-century Mexican artists to establish themselves as esteemed intellectuals within society.

Similarly, the inclusion of “mexici” in artist signatures reflects the desire “to emphasize place of origin and the merit of ‘national’ painters.”³⁹ This is observed in paintings like José de Paéz’s *Saint John of Nepomuk* (133), which is signed “Jph de Paez fecit en Mexico. a[ño] d[e]. 1770,” and Nicolás Enríquez’s *The Apparition of the Virgin of El Pilar to Saint James* (135), which is signed “Nicolaus Enriquez Fac.^t Mexici A.^o 1773. Para D.ⁿ Juan Baptista Echeverria.” Enríquez’s inscription additionally demonstrates how an artist statement could include a dedication.

Of course, not all signatures were in Latin. In *Portrait of Doña Juana María Romero* (80), for instance, Ignacio María Barreda signs his work in Spanish: “Ign. M Barreda lo Pintó” and so does Juan Patricio Morlete Ruiz in *View of the Old Port of Toulon* (67) when he writes “...copiadas en Mex.^o por Juan Patricio Morelte Ruiz año d[e] [17]71.” Alternatively, many artist statements are exclusively composed of the artist’s name. This is true of *Our Lady of the Seven Joys with Canon Ignacio de Asenjo y Crespo* (94), signed “Pascual Pérez” by the artist, and *Martyrdom of Saint James the Minor* (48), signed “Miguel Rudecindo Contreras,”

³⁹ Ilona Katzew in *Painted in Mexico, 1700-1790: Pinxit Mexici*, ed. Ilona Katzew, 473.

In addition to language, the placement of the artist signature varies as well. Often, as is the case of the Clapera and Berrueco paintings discussed in previous sections, the artist signs his name in either the bottom right or left corner. In cases like the Morlete Ruiz painting mentioned above, the artist signature is part of a greater inscription and is placed within the rectangular area along the bottom of the composition. This contrasts with inscriptions like Nicolás Rodríguez Juárez's signature in *Saint Nicholas of Bari* (118), which is placed within the scene as if engraved along the edge of the platform holding Saint Nicholas.

Artist signatures are perhaps most diverse in their style—be it in terms of lettering, color, or size. For example, they could appear in script, like in *Saint Francis before the Cross at San Damiano* (127), or they could alternatively appear in Roman-style serif letters like Enríquez's *Apparition of the Virgin* (135). Signatures painted in similar coloring to the surface might dissolve into the background, as Clapera's does in his portrait of Viceroy Bernardo de Gálvez (76). On the other hand, those painted in a color contrasting with the background—like the “Jph. De Paez fecit, año de 1775” in *Pietà and Souls in Purgatory* (109)—cannot be denied attention, even if small in size. Ultimately, the fact that artists signed their works in an assortment of manners is indicative of the value placed on individual expression, inventiveness, and authorship.

4.3 Outliers

The category guidelines do not fully apply to nine of the *Painted in Mexico* inscriptions. These outliers can be generalized into two groups. The first group is comprised of paintings which *would* fit within the “Invocation” category if it were not for one requisite: “These invocations are directed toward the divine or holy persons depicted by the supposed spectators.” As it happens, one painting inscription involves a form of the opposite, wherein the portrayed

person—divine or otherwise—makes an invocation directed toward the spectator. This inscription is found in the *Portrait of the Priest Pedro José Rosillo de Rivera y Moncada, 1778* (84) by Ignacio Berben, which first identifies the subject and then concludes with “...fallesio Año de/1724 de edad de 61 a.s y meses fue/sing.^r deboto de nrâ Relig.^{on} y espez.^l/bien echor deste Conv.^{to} Yaze/en este sepulcro y pide lo/encomienden á Dios.” It is the last four words which prove the inscription to be an invocation: “and asks that you put him in the hands of God.”

The inscription in the *Portrait of Pedro Sánchez de Tagle, Second Marquis of Altamira* (74) by Juan Rodríguez Juárez could also be deemed an invocation were it not for the “divine or holy persons depicted” aspect. The portrait shows no divine or holy persons, yet prayer is undoubtedly one of the functions of the inscription. After all, it concludes with “Rest in peace, amen.” This would neither qualify as a statement made by a depicted person nor as an artist statement, which does not connect with the subject matter of the painting.

The second group of outliers questions the stipulations for the “Statement” group. While many paintings in the catalogue show the speech of portrayed persons, there are a number of inscriptions—most frequently in allegorical paintings—which are clearly statements or quotations but were not made by anyone depicted in the work. Instead, these inscriptions are insertions of relevant, often didactic, messages made or cited by an anonymous speaker.

The inscription in *Allegory of the Spanish Monarchy with the Kingdoms of Mexico and Peru* (116) exemplifies this quandary. The painting shows a personified Mexico suckling Spain. The corresponding inscription is politically motivated, stating “Donde se ha visto en el Mundo, / lo que aquí estamos contemplando. / Los hijos propios gimiendo / y los extraños mamando” (“Miserable America, until when will your worries subside/your children are cast on the

ground/while strangers are suckling!”). These words were not proclaimed by anyone in the image nor is it clear that they are a form of artist statement.

5. Research Conclusions

5.1 Reoccurring Themes

The *Painted in Mexico, 1700-1790: Pinxit Mexici* catalogue boasts 139 images, the majority of which are paintings. 95 of these paintings include semantic enclaves in the form of inscriptions. Such a quantifiably heavy presence of text merited further exploration of the role of these inscriptions and Wallis’ typology provided a potential groundwork from which to better gauge the purpose and function of 18th-century Mexican painting inscriptions. Three conclusions can be made from the implementation of this typology.

5.1.2 Conclusion #1

The first conclusion that can be drawn from this research is that, by and large, Mieczysław Wallis’ typology of painting inscriptions applies to the 18th-century Mexican paintings included in the *Painted in Mexico* catalogue. This system of categorization is indeed a groundwork for the understanding of these particular semantic enclaves.

5.1.3 Conclusion #2

The second conclusion that can be drawn from the research findings is that the outliers, namely those of the “Invocation” category, suggest that further refinement of the typology is necessary. Wallis writes that these inscriptions occur when the spectator addresses the divine or holy shown in the painting but, in the case of 18th-century Mexican paintings, this definition should be amended so as to include invocations made *to* a spectator. Furthermore, the stipulation of “divine or holy person” should be eliminated.

5.1.4 Conclusion #3

The third conclusion that can be drawn from the research findings is that, in addition to refinement, another category of painting inscription can be added to the classification system designed by Wallis. This category would take into account didactic statements or quotations, often religious or politically motivate, which are not made by persons depicted in the painting. The identity of the speaker—who might be the artist, patron, or an undetermined narrator—does not matter; the function is to communicate a message.

5.2 Research Limitations and Recommendations

This research was limited by the under researched nature of both 18th-century Mexican paintings and inscriptions in paintings. Few sources are available, especially pertaining to the latter. “Inscriptions in Painting” is the first and only article to theorize and categorize this phenomenon.

Additionally, the lack of physical access to the paintings within the collection may have affected the research findings. Visual analysis of the catalogue, with its scanned or photographed images, may diverge from visual analysis of the physical paintings. Perception of light and color, as well as sense of scale are affected by this. Additionally, many of the images are cropped and may cut off important yet small details. Because access to the collection was constrained to the catalogue format, so too was the observation and transcription of inscriptions. In other words, there was a reliance on the catalogue editors to deem any or all inscriptions worthy of identification.

Finally, it must be noted that we do not know if the catalogue is representative of the paintings from 18th-century Mexico. No study has been made to determine what a truly

representative collection would look like. As such, inferences made about 18th-century Mexico based on the catalogue should be made with caution.

5.3 Future Research

Analysis of the images in the *Painted in Mexico, 1700-1790* collection performed through the lens of Mieczysław Wallis required the identification, transcription, and translation of over one hundred painting inscriptions. The three research conclusions listed above, as well as the research limitations that affected them, offer potential directions for future research. One such direction would employ the typology with the suggested refinements and additional category to a different and even larger collection of paintings. This would offer the opportunity to verify the applicability of the typology and better understand how these semantic enclaves function in the context of 18th-century Mexican painting.

Appendix



Figure 1.
Enguerrand Quarton, *Pietà of Villeneuve-lès-Avignon*, mid-15th century, oil on wood



Figure 2.
Roger van der Weyden, *Triptych of the Brach Family*, c. 1450, oil on panel



Figure 3.
Attributed to Don Silvestro dei Ghererducci, *Madonna on the Throne with St. John the Baptist and St. Peter*, c. 1375, tempera on panel

Table 1. *Painted in Mexico, 1700-1790: Pinxit Mexici*—Inscribed Paintings with Translations

Painting #	Page #	Date	Artist Name	Title of Painting	Inscription	Language	Translation(s)
2	175	1724	Nicolás Enríquez	<i>View of the Alameda Park and the Convent of Corpus Christi</i>	(left) MAPA DE LALAMEDA PASEO DE LA MUI NOBLE CIUDAD DE MEXICO/ Los caños por donde Viene el agua ala ciudad desde S,ta fee 8. (right) "Conbento Neuvo d[e] Corpus Christi, q[ue] Mando fabricar el Ex.mo S.r Marquez De Balero, 1. Las cuatro fuentes que dho S.r, mando hacer Nuebas 2. Hermitas d[e] el Calbario 3. Puerta q[ue] mira â S,ta Ysabel 4. Puerta q[ue] mira â el Conb,to Nuevo 5. Puerta q[ue] mira â S,n D[ie]go 6. Puerta q[ue] mira a S, Juan de Dios 7.	Spanish	(left) Map of Alameda Park of the very noble City of Mexico/ The canals from which comes the water to the city from Santa Fee 8. (right) New Convent of Corpus Christi, which the esteemed Sir Marquez de Balero had made, 1. The four fountains that ... had made new 2. Hermits from the Calbario 3. Door/gate which faces the Santa Ysabel 4. Door/gate which faces the new convent 5. Door/gate which faces San Diego 6. Door/gate which faces a San Juan de Dios 7.
4	178	1720	Juan Rodríguez Juárez	<i>Ascension of Christ</i>	HIC JESUS QUI ASUMPTUS EST AVOBIS [IN COELOM], SIC VENIET; Joan Rodriguez Xuarez/inventor et pinx.t anno 1720	Latin	"This Jesus, who has been taken up from you into heaven, will come in the same way as you saw him go into heaven"; Juan Rodríguez Juárez/inventor and painter year 1720
5	179	1720	Antonio de Torres	Saints Dominic and Francis Protecting the World from Jesus's Wrath	Ant.º de Torres F.º año de 1720	Latin	Antonio de Torres made this in the year 1720
6	181	1720	Juan Francisco de Aguilera	<i>Ecstasy of Saint Philip Neri and the Mass of Forty Hours</i>	(from Neri's mouth) Victoria, Victoria; Joan ab Aguilera Fx.	Latin	Victory, victory; Juan de Aguilera made
7	183	1731-32	José de Ibarra	<i>Holy Sacrament and Canons of the Puebla Cathedral</i>	Sacerdotes incensu et panes offereunt deo et ideo sancti erunt; (over the saints' heads, left to right) S. Bernardo de Menton.; S. Jacinto.; S. Gregorio VII. Arcediano.; Beato Gregario X.; S. Pedro Oxomense.; S. Lorenzo Justiniano; Ibarra fac. Anno D. 1732	Latin	"The priests shall offer incense and bread to God, and they shall be holy"; Ibarra made this in the year 1732
8	184	1745	Nicolás Enríquez	<i>The Marriage of the Virgin</i>	Nicolaus Enriquez Fac.t Anno 1745. Mexici.	Latin	Nicolás Enríquez made this in Mexico in the year 1745
9	185	1746	Nicolás Enríquez	<i>The Visitation and the Birth of Saint John the Baptist</i>	(left) MAGNIFICAT ANIMA MEA DOMINUM; (right) El día 8. de Julio de 1746 acabo con ella las/ Laminas Nicolas Enriquez en Mexi[ci]	Latin; Spanish	MY SOUL MAGNIFIES THE LORD; "The day of July 8, 1746, with this one, Nicolás Enríquez completed the plates in Mexico"

10	185	1741	Nicolás Enríquez	<i>The Adoration of the Kings with Viceroy Pedro de Castro y Figueroa, Duke of La Conquista</i>	Nicolaus Enrriquez Fac. [†] /Anno Dñi. 1741.	Latin	Nicolás Enríques made this in the year 1741
11	186	1744	Nicolás Enríquez	<i>The Assumption of the Virgin</i>	(banderole) MARIA VIRGO ASSUMPTA EST AD AETHEREUM THALAMUM, IN QUO REX REGUM STELLATO SEDET SOLIO; (on stone) Nicolaus Enrriquez./Anno Dñi. 1744.	Latin	"The Virgin Mary has been taken up to a heavenly chamber, in which the King of Kings sits on a starry throne"; Nicolás Enríquez./ Year of God? 1744.
12	188	1764	Francisco Antonio Vallejo	<i>The Death of Saint Francis Xavier</i>	MONIMENTAUM HOC/Amoris sempiterni/ D.O.C.Q./ Aeternitati / Supremam expiranti vitam. /D. FRANCISCO XAVIERIO / Societatis JESU, / Indiarum Apostolo, /Patrono certissimo. / Reg. hujus, et Ant S. Ildefonsi, /D [...] Alumni. Unáque Theologiae ac Jurispir.ae BBn./ Quibus./ Tandém suspendi Hic, /Lubuit / Anno á partu Virginis MDCCLXIV.	Latin	This monument/eternal love/D.O.C.Q/to eternity/Supreme expiring life/D. Francisco Xaviero/Society of Jesus/Apostle of the Indies/Reliable attorney/...Theology and law students/...Virgin Birth year 1764
13	189	1793	Miguel Jerónimo Zendejas	<i>The Discovery of the Body of Saint John of Nepomuk</i>	Mig.l Zendejas F. [†]	Latin	Mig.l Zendejas made this
15	206	1747	José de Ibarra	<i>Tobias and Saint Raphael the Archangel</i>	Ibarra fa...	Latin	Ibarra made...
16	207	1766	Miguel Cabrera	<i>The Miracle of Saint Aloysius Gonzaga and the Novice Nicholas Celestini</i>	(upper left, edge of painting) INNOCENTEM NON SECUTI/ POENITENTEM IMTEMUS; (center, from the saint) El Señor te concede por mi intercecion la Vida; para q[ue] toda ella cuides de propagàr la Devociòn del Sagrado Corazòn de JESUS; (from the patient) Hagase la Voluntàd de DIOS; (on the floor) Milagrosa è instantànea salùd concédida del Señor por la incerceciòn de S.n Luis Gonzàga, à Nicolás Luis Celestini, Novi- / cio de la Compañia De JESUS, en Roma estando desahuciado de los Medicos en las vltimas agonias dia 1o. de Febrèro / del año de 1765, Juridicamente aprobado en las misma Roma por decreto del Ylustrissimo, y	Latin; Spanish (?)	Otherwise innocent...?/ The Lord concedes life by my intercession; so that all she takes care to propagate the Devotion of the Holy Church of JESUS; Make it the will of God; Miraculous and instantaneous health conceded by the Lord by the intercession of Saint Luis Gonzaga to Nicolas Luis Celestini, novice of the company of Jesus, in Rome terminally ill with the doctors in his ultimate agony on the 1st of February of the year 1765, Juridically approved in the same Rome by decree of the illustrious and reverend Sir Domingo Jordan, Arzobispo of Nicomedia; M Cabrera painted this year of God DCC IXVI

					Reverendissimo S.r/ don Domingo Jordàn, Arzobispo de Nicomedia; M. Cabrera Pinx.t Anno DOMini DCC IX VI		
17	209	1752	José de Ibarra	<i>Sixth Station of the Cross</i>	Sexta Estación	Spanish	Sixth station
18	211	1760-70	Francisco Antonio Vallejo	<i>Christ after the Flagellation</i>	Vallejo pinx.t	Latin	Vallejo painted this
21	215	1740	Francisco Martínez	<i>Saint Rose of Lima Attacked by the Devil in the Guise of a Dog</i>	11E	N/A	11E
23	219	1721	Antonio de Torres	<i>The Virgin, Saint Anne, and Saint Joachim</i>	Antonio de Torres F.t 1721	Latin	Antonio de Torres made 1721
24	219	1722	Francisco Martínez	<i>The Education of the Virgin</i>	Electa Genitrici Sua.	Latin	"Loved by her mother"
25	221	1731	Miguel de Mendoza	<i>Presentation of Christ at the Temple</i>	Don Miguel de Mendoz F, año de 1731	Latin	Don Miguel de Mendoz made this in the year of 1731
27	247	1793	José Joaquín de la Vega	<i>Portrait of Don Manuel Carcanio</i>	R[ETRA]TÔ DE D[O]N MANUEL CARCANIO. Profesòr/ de la Nobilissima Arte de la Pintura; Naciò en èsta Ciudad de Mexico, el dia vein/te, y quatro de Junio de 1689, y se colocò en èsta Reàl Academia, en quatro de Noviembre de/ 1783. Siendo en la actualidad, decano en dicha facultad.; Joseph Joachin a vega fecit Mexici a 1783 etatis sin 18. a	Spanish; Latin	Portrait of Mr. Manuel Carcanio. Profesor of the most noble art of painting; Born in this City of Mexico, on the 24th day of June in 1689 and acquired a position in this Real Aacemy on the 4th of November of 1783. Currently the dean of faculty.; José Joaquín de la Vega made in Mexico in 1783 ...
31	250	1785-90	Unknown	<i>From an Albino Woman and a Spaniard, a Return-Backwards is Born</i>	De Albina y Espanol/ nace Tornatras	Spanish	From an albino woman and a Spaniard is born a "Return-Backwards"
36	254	1758	Juan Patricio Morlete Ruiz	<i>Painted Altarpiece of the Virgin of Sorrows</i>	A Devoción de el Illmo. Sr, Arzpô D.D. Manuel Joseph Rubio y Salinas Año de 1758	Spanish	To the devotion of the esteemed Archbishop Manuel José Rubio y Salnias, Year of 1758
37	255	1850	Unknown	<i>The Five Pannonian Woodcarvers</i>	S. Claudio/ S. Sinforiano/ S, Simplicio / S. Casterio / S. Hicastrato	Spanish	Saint Claude, Saint Symphorien, Saint Simplicio, Saint Casterio, Saint Hicastrato
38	256	1720	Nicolás OR Juan	<i>Saint Peter</i>	SACTUS PETRUS [...]	Latin	SAINT PETER...

			Rodríguez Juárez				
39	257	1720	Juan Rodríguez Juárez	<i>Saint Andrew</i>	SANCTUS ANDREAS./ Et in Iesum Christum filium eius vrum Dominum nostrum; Joam Rodriguez Xuarez Pinxit	Latin	SAINT ANDREW.../and in Jesus Christ, the son of our master; Juan Rodríguez Juárez painted this
41	259	1733	José de Ibarra	<i>Ecce Homo</i>	Supra dorsum meum fabricaverunt/peccatores: prolongaverunt iniquita-/tem suam; Ibarra fac.t	Latin	Sinners have built upon my back, they have prolonged their inequity; Ibarra made this
43	261	1760	Juan Patricio Morlete Ruiz	<i>Virgin of Sorrows</i>	J.o Patri.o Morlete Ruiz P.t; ... JESUS NAZ... REX IV DE OR...	Latin	Juan Patricio Morelete Ruiz painted this; Jesus of Nazareth, King...
44	263	1767	Juan Patricio Morlete Ruiz	<i>Porus in Battle</i>	SIC FRACTUS ILLABATUR/ORBIS IMPAUDUM SERIENT RUINAE/Porus, undique circundanadatus spretis ho/stium catervis mutes videcervit [...] ip/sum victoris Taxilles vider [...] ndem ab/ E [...] ntex [...] in cuma/ [...]	Latin	If the world, broken, should fall/if the world should break and fall, the ruins will strike [him] fearless./ Porus was defeated and broken in this way to glide into the ruins of the world, to be fearless seriem, on all sides, however, despising the enemy, after the bands were to change it videcervit circunadatus .../I see the winner Taxilles?
45	263	1767	Juan Patricio Morlete Ruiz	<i>Triumphal Entry into Babylon (Triumph of Alexander)</i>	SIC VIRTUS EVEHIT ARDENS/Alexander Babilonem sibi de/diram triumphali curru su/blimis inter acclamationes er/concentus ingreditum/Joan Patri.s Morlete Ruiz Ping/ano 1767	Latin	It raises burning power; Alexander is on a relentless victory fare towering among the populace, er go in concert; Juan Patricio Morlete Ruiz painted in the year 1767
47	267	1756	José de Ibarra	<i>Martyrdom of Saint Paul</i>	Adimpleo ea quae desunt passionem Christi in carne mea Ad Colossent C.1V.24; (in the book) Qui cum justitiam Di cognovissent, non intellexerunt quoniam qui talia agunt, digni sunt morte Epistola Ad Rom. Cap. 1.	Latin	I am now rejoicing in my sufferings for your sake, and in my flesh I am completing what is lacking in Christ's afflictions for the sake of his body, that is, the church" Colossians 1:24; Who knowing the judgment The gods knew, they would not understand that they who do such things are worthy of death Paul's Epistle to the Romans
48	267	1756	Miguel Rudecindo Contreras	<i>Martyrdom of Saint James the Minor</i>	Adimpleo ea quae desunt, passionem Christi in carne mea; (in the book) Calicem quidem meum bibetis Math. C. 20 V. 23; Miguel Rudecindo Contreras	Latin	I complete that which is lacking, the passion of Christ is in my flesh; Take of my cup (Matthew 20:23); Miguel Rudecindo Contreras
49	269	1794-98	Rafael Ximeno y Planes	<i>Portrait of Jerónimo Antonio Gil</i>	D.L. R. ACADEMIA D.S.C.R...	Spanish	D.L. R. ACADEMIA D.S.C.R...
54	273	1782	Rafael Joaquín Gutiérrez	<i>Saint Charles Borromeo and the Allegory of the Arts</i>	VIVA T...Z	TBD	VIVA T...Z

55	294	1709	Manuel de Arrellano	<i>The Transfer of the Image and Inauguration of the Sanctuary of the Virgin of Guadalupe</i>	Berdadero mapa del sito en que se benera la milagrosa yma.gen de Nustra Señora de Guadalupe de la ciudad de México.Conforme se Zelebro la translazion a su nuevo Santuario, el dia/30 de Abril del Año de 1709, Siendo Birrei el Ex.mo.S,r/D,n Francisco fernández de la cueba, Duque de Alburquerque/1 Templo de Nuestra Señora/de Guadalupe i primera aparicō, 2 Capilla donde estava.depositada Nuestra S,ra/3 El pozito donde fue la/Segunda aparicion/4 Sitio donde fue la terce/ra aparición/ 6 Casas de nobenas/7 Casa del Cura/A un buen baron llamado J.u/8 Casa del guarda/9 Puente queba de la /Ciudad a el Santuario/10 Camino de S, Cristobal/11 Hacienda de Cabras/12 Cueva que llaman/de Carranza/13 Pueblo de S.ta ysabel/14 Pueblo de Ticoma/15 Cuesta de barrientos/16 Sitio donde Se canto la sal/ve mirando a N.S. a Mco/17 S. Phelipe de Jesus que sir/vio de patrono [de esta fiesta]	Latin	True map of the site where the miraculous image of Our Lady of Guadalupe is venerated in the city of Mexico/The celebration of the new Sanctuary on April 30th, 1709, with the Viceroy Francisco Fernández de la Cueva, Duke of Alburquerque/ 1 Temple of Our Lady of Guadalupe and the first apparition 2 Chapel where our lady S was placed 3 The well where the second apparition occurred 4 Site where the third apparition occurred 5 The hermitage/chapel where the fourth apparition occurred 6 House of nine? ninth house? 7 House of the Priest/of a good baron named J 8 House of the guard 9 Bridge from the city to the sanctuary 10 S, Cristobal way 11 House of the Cabras 12 Cave that they call of Carranza? 13 TOWN of Saint Ysabel 14 Town of Ticoma 15 Hill of Barrientos 16 Site where she sings the Salve Regina looking at N.S. to M 17 Saint Felipe de Jesús who patronized the feast
56	296	1711	Manuel de Arrellano	<i>Rendering of a Mulatta</i>	Diceño de mulata hyja de ne/gra y español en la Ciudad/de Mexico. Cabeza de la Ame/rica a 22 del mes de Agosto de 17011 Años ; Arellano f.t	Spanish	Rendering of a mulatta, daughter of a black woman and a Spaniard in Mexico City, capital of America on the twenty-second of the month of August of 1711; Arellano made
57	298	1730	José de Ibarra	<i>From Spaniard and Mulatta, Morisca</i>	De Español, y de Mulata, Morsica.	Spanish	From a Spaniard, and a Mulata, a Morsica.
58	299	1730	José de Ibarra	<i>Mexican Indians</i>	Indios Mexicanos	Spanish	Mexican Indians
59	299	1730	José de Ibarra	<i>Barbarian Indians</i>	Indios Barbaros	Spanish	Barbarian Indians
60	301	1763	Miguel Cabrera	<i>6. From Spaniard and Morisca, Albino Girl</i>	6. De español y morisca, albina	Spanish	From a Spaniard and a morisca, an albino
62	304	1760	Juan Patricio Morlete Ruiz	<i>IX. From Spaniard and Albino Woman, Return Backwards</i>	IX. De español. y alvina, torna atras.	Spanish	From Spaniard, and Albino Woman, Return Backwards
63	305	1760	Juan Patricio Morlete Ruiz	<i>X. From Spaniard and Return Backwards,</i>	X. De Español, y Torna atras torna atras, tente en el ayre, y este se mantiene en este estado [...]	Spanish	From Spaniard and Return Backwards, hold yourself suspended in midair, and this one maintains itself in this state [...]

				<i>Hold Yourself Suspended in Midair</i>			
66	309	1771	Juan Patricio Morlete Ruiz	<i>View of the City and Harbor of Toulon</i>	La Villa, y Rada de Tolon vista desde el metro de la Montaña que esta detras de ella, sacada de la Pintura original que perte-nece al Rey, hace parte de la Coleccion de los puertos de Francias dispuesta por el S.r Marques de Marigny Consegero del Rey/comendador de sus ordenes, Director, y Ordenador general de sus Edificios, Artes, Academias, Jardines, y Manufac-turas Reales, pintado por J. Vernet de la Academia Real de Pintura, y Escultura.	Spanish	View of the Villa and Harbor of Tolon from the metro (?) of the mountain that is behind, taken from the original painting which belongs to the king and is part of a collection of the ports of French ordered by the Marquis of Marigny Consegero of the King, knight commander of his orders, Director, and general Organizer of his buildings, arts, academies, gardens, and royal factories, painted by J. Vernet of the Royal Academy of Painting and Sculpture
67	309	1771	Juan Patricio Morlete Ruiz	<i>View of the Old Port of Toulon</i>	El Puerto viejo de Tolon, visto del lado de los Almacen[es] de Viveres, sacado del original que Pertenece al Rey, y hace parte de la Colección de los Puertos de Francias dispuesta por el S.r Marque sde Marigny Consege-ro del/Rey, Comendador de sus Ordenes, Directo,r y ORdenador gen.1 de sus Edificios, Artes, Academias, Jardines, y Manufavturas Real.s: pintadas por J. Vernet de la Academia R.1 de Pintura, y Escultura, y copiadas en Mex.o por Juan Patricio Morelte Ruiz año d[e] [17]71.	Spanish	The old port of Tolon, view from the Almaneces de Viveres side, taken from the original painting which belongs to the king and is part of a collection of the ports of French ordered by the Marquis of Marigny Consegero of the King, knight commander of his orders, Director, and general Organizer of his buildings, arts, academies, gardens, and royal factories: painted by J. Vernet of the Royal Academy of Painting, and Sculpture, and copied in Mexico by Juan Patricio Morlete Ruiz in the year of 1771.
68	310	1771	Juan Patricio Morlete Ruiz	<i>View of the City and Port of Bayonne</i>	Vista de la Villa, y Pu[e]rto de Bayona tomada sobre la Glasis de la Ciudadela, sacada de la Pintura original que Pertenece al Rey, y hace parte de la Colección de los Puertos de Francia dispuesta por el S.r Marques de Marigny Consegero del/Rey, Comendador de sus Ordenes, Director, y ORdenador general de sus Edificios, Artes, Academias, Jardines, y Manu-factoras Reales: pintado por J. Vernet de la Academia Real de Pintura, y Escultura.	Spanish	View of the Villa and Port of Bayona taken over the Glasis of the Citadel, taken from the original painting which belongs to the King, and is part of the Collection of the Ports of France ordered by the Marquis of Marigny Consegero of the King, knight commander of his orders, Director, and general Organizer of his buildings, arts, academies, gardens, and royal factories: painted by J. Vernet of the Royal Academy of Painting and Sculpture
69	310	1770	Juan Patricio Morlete Ruiz	<i>View of the Plaza Mayor of Mexico</i>	VISTA DE LA PLAZA MAYOR DE MEXICO CON/1 El R.1 Palacio del Exmo. Señor Vi-Rey; 2 Torre de la Catedral en el angulo al sueste/3 El nuevo Sagrario./4 El Palacio	Spanish	View of the Plaza Mayor of Mexico with 1. the Royal Palace of the vice-roy 2. tower of the cathedral from the southeast angle 3. the new side chapel 4. the Palace of the Archbishop 5. Bivac in the curtain to the north of Baratillo /

					Arzobispal.5 Bivac en la cortina al Norte del Baratillo/EL REAL PALACIO Y LA CATHEDRAL CON SU SAGRARIO		The Royal Palace and the cathedral with its side chapel
70	311	1772	Juan Patricio Morlete Ruiz	<i>View of the Plaza del Volador</i>	Vista de la Plaza del Volador por la parte del Sur construida desde lo alto del R.al Palacio./Templos que se perciven, de Colx.8 Comv. De Religiosos, y de Monjas; 1. N.a 1 S. de la Merced. 2. La Real Universidad/ 3. Colegio de S Pablo. 4. N.a S.a de Balbanera/5. S.n Joseph de Gracia. 5. S.a Cruz Acatlan./7. Colegio de Portaceli. 8. Parroquia de S. Miguel/ 9. Hospital de Jesus Nazareno. 10. Regina Celi. /11. Ayvda. d. Parroquia, y Barrio del Salto del Agua. 12. Belen de los Padres./13. Comv.o de Monjas S. Bernardo. 14.S. Filiphe de Jesus, y Mm.s Cappn.s/15. Colegio de Niñas de los Viscain.s 15. Comv.o de Relig.os S. Agustin/17. Fiel remate. 18. El Puente del R.1 Palacio	Spanish	Southern view of the Plaza del Volador, constructed from the height of the Royal Palace, temples that are perceived from the Colx.s Comv. De Religiosos, y de Monjas (convent?); 1. N.a S. of the Merced 2. The Royal University 3. School of Saint Paul 4. N.a S.a de Balbanera 5. S.n Joseph de Gracia 6. S.a Cruz Acatlan. 7. School of Portaceli 8. Parish of S. Michael 9. Hospital of Jesus of Nazarene 10. Regina Celi. 11 Ayvda. d. Parish, and neighborhood of Salta del Agua 12. Belen de los Padres 13. Convent of the Nuns of Saint Bernard 14. Saint Phillip of Jesus and Mm.s Cappn.s 15. School of the Girls of the Viscain.s 16. Convent of the Cult of Saint Augustine 17. Fiel remate (faithful conclusion?) 18. The Pridge of the Royal Palace
72	340	1697	Juan Rodríguez Juárez	<i>Portrait of Juan de Escalante Colombres y Mendoza</i>	El S.r D.n Ju.[a]n de Escalante, Colombres y/Mendoza Cav[aller].o del Orden del S[a].n/tiago Natural de la Ciu[da].d de Santafee de/Bogota B[achille].r en ambos derechos por/esta Real. Universidad incorporado/en la de Salamanca y D[oct].or en leyes/por ella. Oidor de las R[ea].1/Chancilleria de México, y electo/en segundo lugar para la de/Granada; (on the piece of paper in his hand) A el Sr. Don Juan de/Escalante Colombres y Men/doza del Consejo de su Maj[estad]/y Oidor en la real Audiencia de/Mexico, Guadalajara y Santa Fe.; Juan Rodriguez Juarez	Spanish	Juan de Escalante Columbres y Mendoza, Gentleman of the Order of Santiago Natural de la Ciudad of Santafee of Bogoto Bachille in both rights for this Royal University incorporated in that of Salamanca where he received his Doctorate in law. Judge of Royal Audiences of Santafee and Guadalajara in this Royal Criminal Prosecution and of the Civil and Oyder (?) of this Royal Chancery of Mexico and elected in second place for that of Granada; To the Don Juan de Escalante Columbres y Mendoza of his Majesty's Council and Judge of the Royal Audience of Mexico, Guadalajara and Santa Fe; Juan Rodriguez Juarez
73	341	1711-16	Juan Rodríguez Juárez	<i>Portrait of Viceroy Fernando Alencastre Noroña y Silva, Duke of Linares</i>	D.n Fernando deLen/castre Noroña, y Silba [...]/Duque de Linares Marques [...]/de Valdefuentes Porta Alta Ale/gre, y Gobe: Comendador [...] ma/ior de la orden de Santiago [...] /en Portugal Gentil hom[re] [...] /dela Camara de su Mag[es] [...] /tad Theniente General de sus [...] /Exercitos. Gobernador [...] /General desus Reales armas [...] /enel Reyno de Napole [...] /electo Virrey del Rey [...] /de Serdeña. Vicario General [...] /de la Toscana, electo [...] vir-/rey del Peru, Virrey, y Ca[pitán]/Gen.1 deesta nueba Es.a [...] /murio en 3 de Junio, y se enterró [...] /dia 6 [...] dho en la peaña [...] deeste	Spanish	Don Fernando de Lencastre Noroña y Silba...Duke of Linares Marques...of the lively high port of Valdefuentes: Superior commandor of the Santiago order...in Portugal a gentleman of the King's Chambers theniente (?) General of his armed forces, Governor... General of his Royal Arms in the Reign of Napole...of Tuscany, elected...viceroy of Peru, Viceroy and General Capitain of this ninth state (?), died on June 3 and was buried on day 6... dho en la base/plinth...of this...altar from 1717; Juan Rodríguez Juárez made this

					[...] Al-tar año d1717 [...]. ; Joan Rodriguez Xuarez Fec.t		
74	342	1711-20	Juan Rodríguez Juárez	<i>Portrait of Pedro Sánchez de Tagle, Second Marquis of Altamira</i>	El Mrê. De Campo/Grâl de los R.s Egerci =/tos D.n P.o San.ez de Tagle/Cavallero del Orden de/Calatrava Gentil hombre de/boca de su Mag.d Marquez/de Altamira Regidor de esta/Ciudad, y Governado Jus=/ticia m.or y Administrador G.l/del estado, y Marquessa =/do del Valle &.a Fue natur/al dela muy noble Villa de Santillana/Cabeza de sus Asturias en las monañas,/y Arzobispado de Burg.s falliesio Año de/1724 de edad de 61 a.s y meses fue/sing.r deboto de nrâ Relig.on y espez.l/bien echor deste Conv.to Yaze/en este sepulcro y pide lo/encomienden á Dios.	Spanish	The Mrê (marquis?) of Country/Grâl of the Royal Armed Forces Don Pedro Sánchez de Tagle, Gentleman of the order of Calatrava Gentile, man of boca of his Mag.d Marquez of Altamira Regidor of this city, and Governado Justice m.or and Administrator G.l (general?) of the state, and marquis of the Valley and was from the noble Valley of Santillana, Head of Asturias in the mountains, and archbishop of Burg.s, died in the year 1724 at the age of 51 years and months and was sing.r deboto (?) of the nrâ (?) religion and especially good echor (?) of this convent Yaze in this sepulchor (grave/tomb) and asks that you put him in the hands of God.
75	344	1711-16	Juan Rodríguez Juárez	<i>Portrait of Viceroy Fernando Alencastre Noroña y Silva, Duke of Linares</i>	EL EX.MO S.OR D.N FERN.DO LENCASTRE Y NOROÑA DUQ,E/D[E] LINARES. VIRREY AÑO DE 1710	Spanish	The excellent Don Fernando de Alencastre Noroña y Silva, Duke of Linares, Viceroy Year of 1710
76	345	1785	Francisco Clapera	<i>Portrait of Viceroy Bernardo de Gálvez</i>	El Exmo. Sr D.n Bernardo de Galvez. Conde de Galvez/Caballero Pencionado de la R.l y Distinguida Or/den Español de Carlos III. Comendador de/Bolaños en la de Calatraba. Teniente Gener.l./de los Rles. Exercitos, Inspector Gral. De todas/las Tropas de America. Cap.n General. de la/Prov.a de la Lusiana y dos Floridas. Virrey/Governador y Capitan. Grâl. del Reyno de Nu-/va España, Prente. de su R.l Audincia. Superin.te/Gral. de R.l Hacienda y Ramo de Tabaco, Juez, cõ/servad.r de este. Pres.te de su Junta, y. Subdgd. de/Correos en el mismo Reyno. & hijo ê immedi/to Subsesor del Exmo.S.or D.n Matias de/Galvez. de edad de 58 años.; Francisco Clapera...	Spanish	The excellent don Bernando de Gálvez, Count of Galvez, Pensioned Gentleman of the Royal and Distinguished Spanish Order of Carlos III. Commander of Bolaños in the Calatraba. Lieutenant General of the Royal Armed Forces, Inspector General of all the American Troops. Capitan General of the Provence of Louisiana and the two Floridas. Viceroy Governor and Capital Grâl. of the King of New Spain, Prente. (?) of his Royal Audience, Superin.te (?) of Royal House and Branch of Tabaco, Judge, ... of this ... of his assembly and Subdgd (?) of Letters in the same Reign and son and immediate successor of the Excellent Matias of Galvez of the age 58 years. ; Francisco Clapera...
77	347	1774	José de Paéz	<i>Portrait of Francisco Antonio de Larrea y Victorica and His Two Sons, Miguel José Joaquín and</i>	(left) Retrato de D. Pedro Nolasco Joseph Larrèa y/Salcedo nació en Madrid â 31 de henero de 1758./Fue Retrato en 6 de agosto de 1774. están/do en Mexico. (center) Retrato de D. Francisco Antonio de Larrèa y Victorica Padre de los que se vèn/ â su lado, hijo de esta su Casa donde nació en 15 de Octubre en 1712, y se Re/trató en el de 1774, siendo Governadòr en Mexico de el Estado, y Marquesa/do de el Valle de Oaxaca. (right)	Spanish	(left) Portrait of Don Pedro Nolasco Joseph Larrèa y Salcedo born in Madrid on 31 January of 1758/ Painted on 6 August of 1774 in Mexico (center) Portrait of Don Francisco Antonio de Larrèa y Victorica, father of those depicted to his side, son of this (?) his house where he was born on 15 October in 1712 and was painted in it in 1774, serving as State Governor (?) in Mexico and Marqui of the Valley of Oaxaca (right) Portrait of Don Miguel Joseph Joaquin de Larrèa y Salcèdo born in Madrid

				<i>Pedro Nolasco José</i>	Retrato de D. Miguel Joseph Joaquin de/Larrèa y Salcèdo nació en Madrid en 5 de Febrero de 1759. Fue Retratado en Me/xico en 6 de agosto de 1774.		on 5 February of 1759. Painted in Mexico on 6 August of 1774.
79	350	1780	Francisco Antonio Vallejo	<i>Portrait of Luis Antonio de Torres Quintero</i>	15--R.to dl S.r D.n Luiz Antonio de Torres y Quintero, Natural de la Ciudad de Santiago de Veraguasm en el obispado de Panamá de la America Meridional, Maestro en Artes, y Doctor en Theología por las Vni-/versidades de S.n Christoval de Guamanga, y S.n Fernando de Quito en los Reynos del Peru, Cura Interino del Pueblo de Cangallo, y Proprietario del de Amaguána, en los citados Obispados de Guamanga, y Quito, Mayordomo del Ill.mo y Exc.mo S.r D.r D.n Diego Ladron de Guevara, Obispo de Quito, y Vi-Rey del Perú, de quien fue assimismo Albacea testamentario, como tambien del Exc.mo S.r Mar-/ques de Casa-fuerte Vi-rey de esta Nueva-España, Capellán de Señoras Religiosas Carmelitas Descalzas en la mencionada Ciudad de Quito, CapellaIn assimismo de la Reyna Viuda N S.ra D.a Isabel Far-/nesio, en su Viaje de Italia à Española. medio Razionero, Razionero, Canoní/gom Thesorero, y Chantre de esta S.ta Iglesia Metropolitana de Mexico, empleos, q[ue] sirvió por el tiempo de 40. años, y un mes con exemplarissima edificacion, incansable asistencia al choro, y ardentissimo zelo del Culto divino. Juez Hazedor en distintas ocasiones, y por muchos años de sus Rentas Decimales. Vicario Visitador en Sede-Vacante del R.l Monasterio de Jesús María en esta Ciudad, Mayordomo Ad-/ministrador de los Hospitales del Amor de Dios, y R.l de los Indios, con crecido aumento de sus rentas con diaria, infatigable tarea, y un esmero sin exemplar en la curacion, y regalo de los enfer-/mos. Reverendo Abad de esta M. Ilustre, y Venerable Congregacion, y Primicerio de su Ilustre Archicofradia por el tiempo de 4 a.s desde Hen.o de 1728, hasta Hen.o de 1732, e[n] el qual promovió con summa actividad, y ardiente zelo la Hospitalidad d[e] este Coleg.o y e[n] su tmpô se fabricaron Aposentos mas commodos, y havitacion para Padres dementes. Varôn de insigne piedad, de raro exemplo de singul.r. Observanc.a en el cumplim.to d[e] su obli-/gacio[n]. Devotissimo d[e] l.a Preciosa Sangre de Xptô. cuyo culto promovió, y dejò dotada e[n] la S.ta Iglesia Cathedral, P.e d[e] l[o]s pobres, à quienes largam.te e[n] sus necesidad.s socorria, co[n] entrañas d[e] verdad.ra	Spanish	Portait of the Don Luiz Antonio de Torres y Quintero, from the city of Santiago de Veraguas, in the bishopric of Panama of Southern America, Mater of Arts and doctor of theology by the Univeristies of San Christoval de Guamanga and San Fernando de Quito, in the Reynos of Peru, Acting (?) Priest of the Pueblo de Cangallo, and Proprietor of Amaguaña, in the bishoprics Guamanga and QUITO, religious administrator of the Excelente Diego Ladron de Guevara, Bishop of QUITO and Viceroy of Peru, of whom Albacea testamentario (?), like the Excellent Marques of the stronghouse viceroy of this New Spain, Chaplain of Señoras Relgiosas Carmelitas Descalzas in the aforementioned city of Quito. Chaplain of Reyna Viuda N S.ra D.a Isabel Farnesio, in his trip to Italy and Spain, forhis naming done in Parma by the Cardinal Aquaviva. Protector of the Spanish Monarch. Half Razionero (?), razionero, canon, theologian, and precenter of this Metropolitan Church of Mexico, where he served for 40 years and one month with exemplary edicfication, untiring assistance to the Choro, and ardent zeal for the divine cult. Active judge in distinct occasions and for many years in his Rentas Decimales (?). Visiting viscount in the vacant headquarters of the Royal Monastery of Jesus Maria in this city. Major-domo/religious admin of the Hospitals of Amor de Dios, and Royal of the Indians, with increasing growth of the rents with each day, untiring work, and care without example in the priesthood, and gift to the sick. Reverend Abbot of this M. Ilustre, and venerable Congregation and Primicerio of his Ilustre Archicofradia for the time of 4a.s from January of 1728, until January of 1732, during which he promoted with superior activity and ardent zeal the hospitality of this school and in his time they made bedchambers/accomodations more comfortable and rooming for the priests with dementia. Holy man of distinguished piedty, of rare exampl of his singular observance of his completed obligations. Devoted to the Precious blood of Xptô whose cult he followed and left well-endowed in the Santa Iglesia Cathedral of the power to whom were largely in necessity. Assisted, with the core of true mercy. Died seedly and peacefully the 22 day of October, friday at 3 in the afternoon, in the year 1756 at the age of 81.

					Misericordia. murio dulce. y apaci/blemente el día 22 de Octubre viernes d[e] las 3 de la tarde del año de 1756, à los 81. años de su edad.		
80	352	1794	Ignacio María Barreda	<i>Portrait of Doña Juana María Romero</i>	La Señora D.a Juana Maria Romero Nació el día 23 de Junio del año de 1760. se desposó con el S.r D. José Manuel Garcia/Aurioles de Leon el día 28 de Oct.e de 776 se Retrató en Mexico a 1. de Nobie de 04 habiendo tenido 0, partos y 3. malos partos siendo el vltimo en Mexico el año de 93/del que se vido mui arresgada.; Ign. M Barreda lo Pintó	Spanish	The Lady Juana Maria Romera was born on the 23rd day of June in the year 1760. She was married to Don José Manuel Garcia Aurioles de Leon on the 28th day of October of 1776. She was painted in Mexico ... of 94 having had nine labors and three miscarriages (?) ... the last in Mexico of the year 93 ... del que se video mui arresgada (where she was seen very...?); Ig. M. Barred painted this
82	355	1762	Juan Patricio Morlete Ruiz	<i>Portrait of Doña María Tomasa Durán López de Cárdenas</i>	D.a Maria Tomasa Duran, López, de Cardenas, hija leg.a de D.m Fran.co Xavier Duran, y de D.a Igna-/cia López, de Cardenas, nació en Tizayuca el día 2 de Febrero del año 1745, tomó el Habito/d[e] Religiosa Recoleta d[e] S.ta Brígida el día 17 de Hen.o del año d[e] 1762, a los 16 a.s 11 meses y 23 dias de su edad.	Spanish	Lady Maria Tomasa Durán López de Cardenas, legitimate daughter of Don Francisco Xavier Durán and Doña Ignacia López de Cardenas, born in Tizayca the 2nd day of February in the year 1745, took the Habit of Religious Recollect of Santa Brígida the 17th day of January in the year 1762 at the age of 16 years, 11 months, and 23 days.
83	355	1770	Juan Patricio Morlete Ruiz	<i>Portrait of Doña María Ana Gertrudis Cabrera y Solano</i>	D.a Maria Anna Gertrudis Cabrera y Solana, hija lexitima de D. Miguel Cabrera y. de/D.a Anna Maria Solana. Tomó el havito de Religiosa del Convento de S. Phelipe de Jesus, y/Pobres Capuchinas, de México, el día 30. de Julio del año 1778. Y se llama Sor Maria Bue-/naventura Josepha.	Spanish	Lady María Ana Gertrudis Cabrera y Solana, legitimate daughter of Don Miguel Cabrera and Doña Ana Maria Solana. Took the habit of Religion of the Convent of S. Phelipe of Jesus y Pobres Capuchinas of Mexico the 30th day of July of the year 1778 and is called Sor Maria Bluenaventura Josepha.
84	357	1778	Ignacio Berbén	<i>Portrait of the Preist Pedro José Rosillo de Rivera y Moncada, 1778</i>	D. Pedro Jose Rosillo de Rivera y Mon=/cada ã los 26 años 3 meses, y 8 dias de edad,/2 años, 3 meses, y 3 dias de Sacerdote, Mu=/rió ejercitando el ministerio de Theniente, /de Cura con ardientissimo Zelo, en el Pue=/blo Nochistlan el día 24 de Diciem=/bre de el año de 1778./ Requiescat in pace, amen.	Spanish; Latin	Don Pedro Jose Rosillo de Rivera y Moncada at the age of 26 years, 3 months, and 8 days. 2 years, 3 months, and 3 days of Priesthood, died practicing the Ministry of Theniente, a priest with ardent zeal, in the town of Nochistlan, on the 24th day of December of the year 1778. Rest in peace, amen.
88	360	1750	Francisco Martínez	<i>Nun's Badge with the Annunciation and Saints</i>	Francisco Mar... S....	N/A	Francisco Mar... S....
90	361	second half eighteenth century	José de Paéz	<i>Nun's Badge with the Annunciation and Saints</i>	José de Páez Fecit	Latin	Made by José de Páez
91	362	1779	Andrés López	<i>Portrait of Mother María Ana Teresa Bonstet</i>	Rt.a De la M. R.d. M.e Maria Anna teresa Bostet, Nació en la Ciudad de Bruxelas Corte de Flandes à 25. de Ene-/ro de Añi de 1708, fue à Zaragoza el Año de 18 donde entrò el Ha/bitto, el 52. passo à esta America con las R.das Madres de Tudela de Navarra, à Fundar en esta Capital de Mexico: La Cõ/panía de	Spanish	Portrait of the M. R.d. M.e María Ana Teresa Bostet, Born in the City of Brussels, Flanders Court, on 25 January in the year 1708. Went to Zaragoza at 18years where she entered La Enseñanza, in the teaching the 19 and the 26, took the Habit, the 52 traveled to this America with the R.das Mothers of Tudela de Navarra to fund this Capital of Mexico: the COMpany of Maria in which she has obtained in

					Maria en donde hà obtenido en tres trineos el cargo de Priora. ; Andres Lopez fecit		three trineos (?) the cargo of Priora. ; Andres Lopez made this
93	365	1720	Juan Rodríguez Juárez	<i>Saint Rose of Lima with Christ Child and Donor</i>	J Rodriguez Juarez Fat	Latin	Made by J Rodriguez Juarez
95	369	1710-21	Pascual Pérez	<i>Our Lady of the Seven Joys with Canon Ignacio de Asenjo y Crespo</i>	(flowers, left) Deus homo factus/ Elisabet bisitatio/Verbi incarnatio; (flowers, right) Regum Adorati/Jesu amisi inbentio/Christi Resurectio/Ipsius Ascentio; (issuing from Asenjo's mouth) Fac me Domina congruadere tecum; (banderole) Fecit mihi magna qui potens est/Nuestra Señora de los gozos; (right of center) Haec et illustra/sunt septem Gaudia/quae habuit in terris/Ipsa Virgo Maria.; Pascual Perez	Latin; Spanish	God has been made/ Elizabeth visited/ Incarnate/ "My Lady, allow me to partake in your joy"; Pascual Perez
96	371	1751	José de Ibarra	<i>Patronage of Saint Joseph with José Joaristi and María Dionisia Fernández</i>	A devocion del S.r S.n Joseph Joaristi Alcalde Ordinario de primer voto dos vezes,/y actual Corregidor de Zacatecas Y de la S.ra D.a Maria Dionisia Fernandez de Lis/su Esposa. Nrôs hermanos, y especiales Bienechores, de este/Colegio. Año de 1751. ; Ibarra fac.t	Spanish	To the devotion of Don Joseph Joaristi Alcalde Ordinario of the first vow two times and actual Chief magistrate of Zacatecas and the S.ra D.a Maria Dionisa Fernandez de Lis his wife. Nrôs (?) brothers, and especially benefactores of this School. Year of 1751. ; Ibarra fac.t
98	374	1760	Manuel Montes y Balcázar	<i>Portrait of Don Tomás María Joaquín Villaseñor y Gómez</i>	Don Thomas Mari.a Joachin Villas.r Gómez, hijo lexi.mo/de D[on] Lorenzo Xavier Villas.r Regidor, y Alcalde/Ordinario q[ue] fue d[e] esta Ciudad de Guadalax[ara] y de D.a/María Josepha Gómez, murió à los 5 à,s y 8 m.s de/su edad, à 23 de Junio de 1760.	Spanish	Don Tomás María Villaseñor y Gómez, legitimate son of Don Lorenzo Xavier Villaseñor, Councilor and mayor, who was from this City of Guadalajara, and Doña María Josepha Gómez, died at the age of 5 years and 8 months on the 23rd of June of 1760.
100	399	1718	Juan Rodríguez Juárez	<i>The Divine Shepherd</i>	(clockwise, from center left) Si acaso un tras pie mundano/Diere tibio el/amor fino;/Por impulso Soberano/Levantará tu destino/El que ti diere un ama/Siesta la/alma en la Unitiva/Si iluminada se elevva/Osi purgadase prueba/En la via Crucis estriva/Por divino se aclama/Ese en que tu ardes, Fuego,/Mas hallaras sosiego/Conque sople el Pastor tan grande llama/Ese mundo que adviertes/Tande delicias lleno;/Siles sigues y no huies/Te despeña al Ynfierno/Liquido coral, y perla/Jesus del pecho franqueô/Por siete prendas, mas	Spanish	See catalogue; Juan Rodríguez Juárez made this

					una/Monta un milagro de amor; Joan Rodriguez Xuarez Fac.t		
101	401	1732	Francisco Martínez	<i>The Soul Guided by Christ</i>	(from the Soul) Vivo autem Iam non ego: Vivit vero In me Xptus; Cupio dissolvi et esse cum Xpto; (white band, Soul's eyes) Fee y Obediencia Siega; (heart, Soul's chest) MIHI ENIM VIVERE XPTUS EST; (rope, connecting Soul and Christ) Dicite a me: quia mitis sum, et humilis corde; (landscape, connecting Soul and Christ) Super Aspidem, et Basiliscum amulabis: et conculcabis Leonem et Draconem; (seven-headed beast) CIRCUIT QUAERENS QUEN DEVORET. ; M...fecit 1732	Latin	See catalogue; F... made this 1732
102	403	1750	Miguel Cabrera	<i>The Divine Spouse</i>	(top left) Entre estas flore q'miras/q quantas el campo obstenta/es Jesus Galan Divino/La mas singular y bella; (top right) Entre flores de virtudes/Almas el Señor repoza,/mas advertid que el amor, /a todas las haze hermosas; (bottom left) Penas, ansias, y congojas, /Miedos, sustos, y dolores, /como este JESUS contento /Todo es suavidad y Flores; (bottom right) Almas vosotras que veis/ Esta Belleza tan rara, /Mirad que es grande locura/ El no resolverse à amarla; (lamb) Heriste mi corazon; (cross next to lamb) con mi snagre te redimi; (white flowers) Pureza, Castidad; (red flowers and hearts) Amor; (yellow flowers) Mortificación; (black flowers) Padecer; INRI; (river) Gracias; (butterflies) Fe; (birds in the trees) Charidad; (bird) Contemplación; (tree on left) Esperanza; (flowers in Jesus's hand) Virtud, Entendimiento, Memoria.	Spanish	Between these flowers you see and as many as the field holds is Jesus Galan Divino. The most singular and beautiful.; Between flowers of virtue, souls of God repoza (?) more warning than love, to all who make beautiful; ...
103	405	1760	Juan Patricio Morlete Ruiz	<i>Allegory of the Immaculate Conception as Defender of the Faith</i>	(Virgin's banderole) SVBTILIS DOCTOR SCOTUS; (banderloe, left cord) PHILIPUS IIII/ CAROLUS III; (banderloe, right cord) RELIGIO SERAPHICA; (banderole, beast's keys) ALEXANDER VII/CLEMENTE XIII; (children, left) Tota Pulchra/Sine lave Concepta	Latin	Subtilis Doctor Scotus; Philip III, Carlos III, Service Seraphine (?); Alexander VII/Clemente XIII; Thou art all beautiful; conceived without sin
104	405	1760	Unknown	<i>Saint Michael Vanquishing the Devil and Defender of the Immaculate Conception</i>	(from Saint Michael) QUIS UT DEUS? (seven-headed dragon, top to bottom) Avaricia./ Pereza. /Luxuria. /Invidia. /Ira. /Gula. /Sovervia.	Latin	Who is like God; greed, sloth, lust, envy, wrath, gluttony, pride

106	410	1791	Andrés López	<i>Allegory of Our Lady of Carmel</i>	(from the Holy Spirit, top) Et, Virtus Altissimi Obrumbabit tibi/ Spiritus Sanctus. Superveniet in te. (Virgin's banner) Per me Reges regnant/ in hoc Signo vinces. (Virgin's crown) DECORCARMELI. (Christ Child's banner) Ego sum Panis vivus, Joan, C. 6. 51. Ego sum vitis vera, Joann, Cap, 15, V. 1. (right, top to bottom) Salus in periculis. /BVLLA/SABAT./ION.XXII/ Signum Magnum appar[ui]t in Coelo. Apoc. 21. V. 1. [...] Ipsa conteret cap[ut]tuum. Genisis. C. 3. V. 15. /MARIA; (left, top to bottom) Ecce Signum Salutis./ Virgini pariturae in Dec./Carm Decore X./Ave gratia plena./ Populus Israel./ Sine labe Concepta. Joann./ Patriarc, 44, Jerusal, Lib. d. Instit. Monarchor. Cap: 39.	Latin	The Holy Spirit shall come upon thee, and the power of the Most High shall overshadow thee.; Kings reign by me in this sign thou shall conquer; Our Lady of Mount Carmel; I am the living bread which came down from heaven John 6:51 I am the true wine John 15:1; salvation of the dangers./ BVLLA/ SABAT./ IOAN. 21/ a great sign was seen in Heaven Apostles [Revelation] 12:1; it shall bruise thy head Genesis 3:15/ MARY/ Behold a little cloud. A great sign was seen in Heaven Apostles 12:1. [...] it shall bruise thy head Genesis 3:15/ MARY; behold the sign of salvation./dedicated to the Virgin who will bear a child in Dec./Our Lady of Mount Carmel/Hail full of grace./Population of Israel./Conceived without sin. John./Patriarch of Jerusalem. Lib. d. Instit. Monarchor. Cap:39
107	411	1760	Juan Patricio Morlete Ruiz	<i>Trinity</i>	Joan Patri. Morelos Ruiz Pinxt. 65	Latin	Joan Patri. Morelos Painted. 65
108	413	1760-70	Juan Patricio Morlete Ruiz	<i>Allegory of the Crucifixion with Jesuit Saints</i>	CHA/RI/TAS; ...Ruiz P...	Latin	Charity; J...P...M... Ruiz P
109	415	1775	José de Paéz	<i>Pietà and Souls in Purgatory</i>	TU FONS UNDE MONS PIETATIS ; Jph. De Paez fecit, año de 1775.	Latin	You source for Mount of Pity; Joseph de Paez made this, year of 1775
110	416	1770-80	José de Paéz	<i>The Virgin of Guadalupe, Christ Carrying the Cross, Saints, and Souls in Purgatory</i>	Jph de Paez fecit en Mexico	Latin	Jph de Paex made in Mexico
111	417	1770-90	José de Paéz	<i>Allegory of the Faith and Portrait of Bachiller José Manuel del Castillo</i>	Transcription not available	Spanish; Latin	Translation not available
112	419	1756	Miguel Cabrera	<i>The Papal Proclamation of the Patronage of the Virgin of Guadalupe in New Spain</i>	(central image) Patrona Nova Hispanie; (clockwise from top left) Ntrâ. Srâ. d[e] Loreto; Ntrâ. Srâ. De el Refugio; Ntrâ. Srâ de la Misericordia de la Ciudad de Panamá; Ntrâ. Srâ. De el Rosario; N.S. de los Remedios. Q[ue] se venera en su Santuario, extramur.s de Mexico; N.S. de la Misericordia que se venera en la Iglesia de S.ras Religiosas	Latin; Spanish	New Patron of Spain; Our Lady of Loreta; Our Lady of the Refuge; Our Lady of Mercy of the City of Panama; Our Lady of the Rosary; Our Lady of Remedies who is worshipped in her Sanctuary, outskirts [?] of Mexico; Our Lady of Mercy who is worshipped in the CHurch of Señoras Religiosas Capuchinas of Mexico;

					Capuchinas de Mexico; N.S. de la Concepcion, q[ue] se venera en el Choro de S.ras Religiosas Capuchinas de Mexico.; N. Sra de Sotorreaña; Ntrâ. Srâ. de el Carmen.		Our Lady of Conception, who is worshipped in the Choro [?] of Señoras Religiosas Capuchinas de Mexico; Our Lady of Soterraña; Our Lady of Mount Carmel
113	420	1786	Unknown	<i>Allegory of the Patronage of the Virgin of Guadalupe over New Spain</i>	(top center) Resando una Ave Maria delante de esta Img.n se ganan 200 dias de Indulg.s; (bottom center) Iendo el Indio Juan Die/go por la falda de un cerro q.e dista 1a. Legua/de la Imper.l Corte de MEXICO se le apareció Maria/ S.S. y le mandó dixerá al Obispo, que en aquel sitio le/ edificara un Templo. Fue el Indio pidio el Obispo señas, para ellas/ brotaron Rosas repentinam.te en las peñas, el día 12 de Diciem.e del año d[e] 1531/Conpusolas con su Divina mano en el Ayate; al dar el Indio las Roas al Obispo sól-[o]/ las extremi-dades de dha capa Caieron unas Rosas, y de otras quedó pintada, y texida en la misma Ca/pa la Soberana Imagen, como oy se venera sin que la multitud de maias q.e tiene impida su rara hermosura, y perfec/cion, y sin que por eftar formada de Rosas se aya marchitado despues de doscientos cincuenta, y seis años./ Copiadoa puntualmente con el numero de Estrellas y Rayos, q.e tiene la Original.	Spanish; Latin	Praying a Ave Maria before this image one wins 200 days of indulgences; ... the indian Juan Diego by the skirt of a hill that...first...of the Imperial Court of MEXICO appeared before him Mary/and sent him to the Bishop, in that site he edified a Temple. It was the Indian who asked the Bishop for signs, for them sprouted roses suddenly in the rocks, the 12th day of December of the year 1531/He put them with his divine hand into the Ayate; upon the Indian giving the roses to the Bishop only the [extremeities of the cap?] fell some Roses, and of the others they stayed painted, and sewn into the same cap the Sovereign Image, like today one venerates without the multitude of [...] that impede the rare beauty, and perfection, and without [...] of Roses have withered [?] after 256 years/Copied promptly with the number of stars and stripes, that the Original has.
114	421	1756	Miguel Cabrera	<i>The Sacred Heart of Jesus</i>	Mich. Cabrera pinxit	Latin	Mich. Cabrera painted this
115	421	1797	Andrés López	<i>The Sacred Heart of Jesus</i>	Sros. Evan-gelios/ S. Mateo c.26/ S. Marcos/ C14/ S. Lucas C.22/ S. Juan C.13; Lopez fecit. 1797	Spanish	Evangelist gentlemen/ Saint Matthew/ Saint Mark/ Saint Luke/ Saint John; Lopez made this, 1797
116	424	1770	Unknown	<i>Allegory of the Spanish Monarchy with the Kingdoms of Mexico and Peru</i>	Donde se ha visto en el Mundo,/ lo que aquí estamos contemplando. /Los hijos propios gimiendo /y los extraños mamando.	Spanish	'Miserable America, until when will your worries subside/your children are cast on the ground/while strangers are suckling!'
117	450	1st half 18th	Unknown	<i>True Portrait of a Statue of Christ on the Cross</i>	INRI	Latin	"Jesus Nazarenus Rex Iudaeorum" meaning "Jesus of Nazareth, King of the Jews"
118	451	1724	Nicolás Rodríguez Juárez	<i>Saint Nicholas of Bari</i>	Deus Qui Beatum Nicolaum Pontificem/ innumeris decorasti miraculis: tribue quaesumus; ut eius meritis/ & precibus â genhennae incendiis liberemur. Per Dominum nostrum. Iesum Christum Filium tuum: Qui tecum viuit & regnat in	Latin	"Oh, God, who has honored the Blessed Bishop Nicholas with countless miracles, we beseech you to liberate us from the fires of hell on account of his merits and prayers. Through our Lord Jesus Christ, your Son, who lives and reigns with You in the unity of hte Holy

					vnitate/ Spiritus Sancti Deus, per omnia saecula saeculorum. Amen; Nicolaus Rodriguez Xuarez Cler. Presby. Fac. anno 1724		Ghost, God, for centuries of centuries. Amen"; Nicolás Rodríguez Juárez, ... made in the year 1724
119	453	1750	Nicolás Enríquez	<i>Virgin of Sorrows</i>	INRI	Latin	"Iesus Nazarenus Rex Iudaeorum" meaning "Jesus of Nazareth, King of the Jews"
120	455	1737	José de Ibarra	<i>Christ of Ixmiquilpan or Señor de Santa Teresa</i>	Verdadera copia de la vellisima, y maravillosa Imagen de N.S.r Crucificado; Milagrosamente renovada en el Miercoles 19. De Mayo de 1621. entre 3, y 4, de la tarde: y tocada en/ las 5 llagas de su hermosissimo Original Lunes 5. de Agosto de 1737. â las 12. del dia por el D.r D.n Antonio de Chanves Capellan del Conv.to antiguo de S.ras Carmelitas descalsas de Mexico/ donde se venera: presente el S.r Fiscal Melgarejo, â cuya devoción se sacò por el Mrô Ibarra.	Spanish	True copy of the beautiful and marvelous image of our lord crucified; miraculously resurrected on Wednesday, 19 of May of 1621. between 3, and 4, in the afternoon: and injured with the five stigmata of his most beautiful Original Tuesday 5 August of 1737 at 12 noon by Don Antonio de Chaves Capellan of the old convent of our Ladies of Saint Carmel [...] of Mexico where they workshop: presenting Fiscal Melgarejo, to whose devotion this is taken by the Master Ibarra.
122	458	1739	José de Ibarra	<i>Virgin of Guadalupe and View of the Valley of Mexico</i>	Josephus de Ibarra fac. 1739	Latin	Josephus de Ibarra made this 1739
124	460	1760	Miguel Cabrera	<i>Virgin and Child with Saint John the Baptist</i>	ECCE AGNUS...	Latin	Behold the Lamb...
125	462	1717	Antonio de Torres	<i>Christ Taken Prisoner and Nuns of Saint Bernard</i>	Anto de Torres Fit ano de...	Latin	Anto de Torros made in the year of...
126	463	1741-44	José de Ibarra	<i>Portrait of Bishop Francisco Pablo de Matos Coronado and the College of Santa Rosa de valladolid</i>	El Il.mo Sr. D.n Francisco Pablo Mathos/Coronado D.r Salmanticense. Canonigo/ y Dignidad (q fue) en la S.ta Iglesia d Ca/narias, y su Procurador genl.en la Corte/ de Madrid, del Consejo de su Mag.d Obp.o/ de Iucatan, y al presente de Mechoacã,/ que felizme.t. gobierna./ Erigio este Colegio de Niñas dedicándole su discre-/tissima devocion a la esclarecida virgen S.ta Rosa/de S.ta Maria. Como que una Rosa de tan suave fraga/ncia excitando todo el sentido de las pequeñas en/ su tierno amor les obligava en su imitación a respi/rar el olor de virginal pureza. O quiso su ingenioso/ zelo que reinando una Rosa en el vergel que plan-/taba para la femenil jubentud a su imperio se equi/bocasen las flores con los frutos siendo estos como/ aquellas, de honor, y honestidad: pues florez.do en el/verdor de sus años imitaz.on de tan S.ta Rosa era preci-/so que brotase a centenares, el sazonado fruto de todas/las virtu.es y si en el recinto d un huerto	Spanish	Don Francisco Pablo Mathos, Coronated ...

					cerrado cãpea tanto la Chai.d./ de su Il.ma q debe esperarse en el espacioso terreno de su Diocesis.		
127	465	1850	Berrueco	<i>Saint Francis before the Cross at San Damiano</i>	VADE FRANSICE REPARA DOMVN. MEAM, QVELABITVR. ; Berrueco me fe	Latin	"Go, Francis, and repair my house, it is falling into ruins." ; Berrueco made in Mexico?
128	466	1708	Nicolás Correa	<i>Procession of Saint Rosalia of Palermo</i>	STA RRO SALIA ORA PRONOBIS; Nicolaus Correa ...	Latin	Saint Rosalia Pray for Us ; Nicolas Correa ...
129	468	1751	José de Paéz	<i>Ex-voto with the Virgin of Sorrows of Xaltocán</i>	EL DÍA 29 DE JUNIO DE 1751, ENFERMÓ GRAVEMENTE DON JUAN GARCÍA TRUXILLO, VECINO, Y DEL COMERCIO/ DE ESTA CIUDAD DE MÉXICO y hallandose sin Esperanza alguna de Vida, en los Humano, Ocurrió ael amparo de Nuestra Señora de los/ Dolores de Xaltocan, y por su intercesión se restituo a perfecta Sanidad Encuia memoria dedica a su Magestad este retablo.	Spanish	"The 29th day of June of the year 1751, Don Juan García Truxillo, local merchant of this City of Mexico, became gravely ill, and found himself without hope of life, [?], came the protection of Our Lady of the Sorrows of Xaltocan, and by her intercession his health was perfectly restored In his memory is this painting dedicated to God [?]"
130	469	1702	Juan Rodríguez Juárez	<i>The Entombment of Christ</i>	Juan Rodriguez F.at	Latin	Juan Rodriguez made this
133	473	1770	José de Paéz	<i>Saint John of Nepomuk</i>	Pro sigillo confessionis; Jph Pro sigillo confessionis; Jph de Paez fecit en Mexico. a[ño] d[e]. 1770'	Latin	On account of the Seal of Confession; Jph de Paez made in Mexico. Year of 1770'
135	475	1773	Nicolás Enríquez	<i>The Apparition of the Virgin of El Pilar to Saint James</i>	Nicolaus Enriquez Fac.t Mexici A.o 1773. Para D.n Juan Baptista Echeverria	Latin	Nicolaus Enriquez made this in Mexico in the year 1773 for Don Juan Baptista Echeverria
136	477	1720	Juan Rodríguez Juárez	<i>Virgin of Guadalupe and Saints</i>	J... Rodriguez X...	N/A	J... R...

Table 2. Painted in Mexico, 1700-1790: Pinxit Mexici—Group 1a

	Painting #	Text #	Date	Artist Name	Title of Painting
1	2	175	1724	Nicolás Enríquez	<i>View of the Alameda Park and the Convent of Corpus Christi</i>
2	7	183	1731-32	José de Ibarra	<i>Holy Sacrament and Canons of the Puebla Cathedral</i>
3	12	188	1764	Francisco Antonio Vallejo	<i>The Death of Saint Francis Xavier</i>
4	17	209	1752	José de Ibarra	<i>Sixth Station of the Cross</i>
5	21	215	1740	Francisco Martínez	<i>Saint Rose of Lima Attacked by the Devil in the Guise of a Dog</i>
6	27	247	1793	José Joaquín de la Vega	<i>Portrait of Don Manuel Carcanio</i>
7	37	255	1850	Unknown	<i>The Five Pannonian Woodcarvers</i>
				Nicolás OR Juan Rodríguez	
8	38	256	1720	Juárez	<i>Saint Peter</i>
9	39	257	1720	Juan Rodríguez Juárez	<i>Saint Andrew</i>
10	49	269	1794-98	Rafael Ximeno y Planes	<i>Portrait of Jerónimo Antonio Gil</i>
11	55	294	1709	Manuel de Arrellano	<i>The Transfer of the Image and Inauguration of the Sanctuary of the Virgin of Guadalupe</i>
12	66	309	1771	Juan Patricio Morlete Ruiz	<i>View of the City and Harbor of Toulon</i>
13	67	309	1771	Juan Patricio Morlete Ruiz	<i>View of the Old Port of Toulon</i>
14	68	310	1771	Juan Patricio Morlete Ruiz	<i>View of the City and Port of Bayonne</i>
15	69	310	1770	Juan Patricio Morlete Ruiz	<i>View of the Plaza Mayor of Mexico</i>
16	70	311	1772	Juan Patricio Morlete Ruiz	<i>View of the Plaza del Volador</i>
17	72	340	1697	Juan Rodríguez Juárez	<i>Portrait of Juan de Escalante Colombres y Mendoza</i>
18	73	341	1711-16	Juan Rodríguez Juárez	<i>Portrait of Viceroy Fernando Alencastre Noroña y Silva, Duke of Linares</i>
19	74	342	1711-20	Juan Rodríguez Juárez	<i>Portrait of Pedro Sánchez de Tagle, Second Marquis of Altamira</i>
20	75	344	1711-16	Juan Rodríguez Juárez	<i>Portrait of Viceroy Fernando Alencastre Noroña y Silva, Duke of Linares</i>
21	76	345	1785	Francisco Clapera	<i>Portrait of Viceroy Bernardo de Gálvez</i>
					<i>Portrait of Francisco Antonio de Larrea y Victorica and His Two Sons, Miguel José Joaquín and Pedro</i>
22	77	347	1774	José de Paéz	<i>Nolasco José</i>
23	79	350	1780	Francisco Antonio Vallejo	<i>Portrait of Luis Antonio de Torres Quintero</i>
24	80	352	1794	Ignacio María Barreda	<i>Portrait of Doña Juana María Romero</i>
25	82	355	1762	Juan Patricio Morlete Ruiz	<i>Portrait of Doña María Tomasa Durán López de Cárdenas</i>
26	83	355	1770	Juan Patricio Morlete Ruiz	<i>Portrait of Doña María Ana Gertrudis Cabrera y Solano</i>
27	84	357	1778	Ignacio Berben	<i>Portrait of the Priest Pedro José Rosillo de Rivera y Moncada, 1778</i>
28	91	362	1779	Andrés López	<i>Portrait of Mother María Ana Teresa Bonstet</i>
29	95	369	1710-21	Pascual Pérez	<i>Our Lady of the Seven Joys with Canon Ignacio de Asenjo y Crespo</i>
30	96	371	1751	José de Ibarra	<i>Patronage of Saint Joseph with José Joaristi and María Dionisia Fernández</i>
31	98	374	1760	Manuel Montes y Balcázar	<i>Portrait of Don Tomás María Joaquín Villaseñor y Gómez</i>
32	102	403	1750	Miguel Cabrera	<i>The Divine Spouse</i>
33	103	405	1760	Juan Patricio Morlete Ruiz	<i>Allegory of the Immaculate Conception as Defender of the Faith</i>
34	112	419	1756	Miguel Cabrera	<i>The Papal Proclamation of the Patronage of the Virgin of Guadalupe in New Spain</i>
35	113	420	1786	Unknown	<i>Allegory of the Patronage of the Virgin of Guadalupe over New Spain</i>
36	115	421	1797	Andrés López	<i>The Sacred Heart of Jesus</i>
			1st half		
37	117	450	18th	Unknown	<i>True Portrait of a Statue of Christ on the Cross</i>
38	119	453	1750	Nicolás Enríquez	<i>Virgin of Sorrows</i>
39	120	455	1737	José de Ibarra	<i>Christ of Ixmiquilpan or Señor de Santa Teresa</i>
40	126	463	1741-44	José de Ibarra	<i>Portrait of Bishop Francisco Pablo de Matos Coronado and the College of Santa Rosa de Valladolid</i>
41	133	473	1770	José de Paéz	<i>Saint John of Nepomuk</i>

Table 3. *Painted in Mexico, 1700-1790: Pinxit Mexici—Group 1b*

	Painting #	Text #	Date	Artist Name	Title of Painting
1	31	250	1785-90	Unknown	<i>From an Albino Woman and a Spaniard, a Return-Backwards is Born</i>
2	43	261	1760	Juan Patricio Morlete Ruiz	<i>Virgin of Sorrows</i>
3	54	273	1782	Rafael Joaquín Gutiérrez	<i>Saint Charles Borromeo and the Allegory of the Arts</i>
4	56	296	1711	Manuel de Arrellano	<i>Rendering of a Mulatta</i>
5	57	298	1730	José de Ibarra	<i>From Spaniard and Mulatta, Morisca</i>
6	58	299	1730	José de Ibarra	<i>Mexican Indians</i>
7	59	299	1730	José de Ibarra	<i>Barbarian Indians</i>
8	60	301	1763	Miguel Cabrera	<i>6. From Spaniard and Morisca, Albino Girl</i>
9	62	304	1760	Juan Patricio Morlete Ruiz	<i>IX. From Spaniard and Albino Woman, Return Backwards</i>
10	63	305	1760	Juan Patricio Morlete Ruiz	<i>X. From Spaniard and Return Backwards, Hold Yourself Suspended in Midair</i>
11	95	369	1710-21	Pascual Pérez	<i>Our Lady of the Seven Joys with Canon Ignacio de Asenjo y Crespo</i>
12	100	399	1718	Juan Rodríguez Juárez	<i>The Divine Shepherd</i>
13	101	401	1732	Francisco Martínez	<i>The Soul Guided by Christ</i>
14	102	403	1750	Miguel Cabrera	<i>The Divine Spouse</i>
15	104	405	1760	Unknown	<i>Saint Michael Vanquishing the Devil and Defender of the Immaculate Conception</i>
16	106	410	1791	Andrés López	<i>Allegory of Our Lady of Carmel</i>
17	108	413	1760-70	Juan Patricio Morlete Ruiz	<i>Allegory of the Crucifixion with Jesuit Saints</i>
18	111	417	1770-90	José de Paéz	<i>Allegory of the Faith and Portrait of Bachiller José Manuel del Castillo</i>
19	113	420	1786	Unknown	<i>Allegory of the Patronage of the Virgin of Guadalupe over New Spain</i>
20	124	460	1760	Miguel Cabrera	<i>Virgin and Child with Saint John the Baptist</i>
21	133	473	1770	José de Paéz	<i>Saint John of Nepomuk</i>

Table 4. *Painted in Mexico, 1700-1790: Pinxit Mexici—Group 1c*

	Painting #	Text #	Date	Artist Name	Title of Painting
1	11	186	1744	Nicolás Enríquez	<i>The Assumption of the Virgin</i>
2	16	207	1766	Miguel Cabrera	<i>The Miracle of Saint Aloysius Gonzaga and the Novice Nicholas Celestini</i>
3	27	247	1793	José Joaquín de la Vega	<i>Portrait of Don Manuel Carcanio</i>
4	44	263	1767	Juan Patricio Morlete Ruiz	<i>Porus in Battle</i>
5	45	263	1767	Juan Patricio Morlete Ruiz	<i>Triumphal Entry into Babylon (Triumph of Alexander)</i>
6	55	294	1709	Manuel de Arrellano	<i>The Transfer of the Image and Inauguration of the Sanctuary of the Virgin of Guadalupe</i>
7	72	340	1697	Juan Rodríguez Juárez	<i>Portrait of Juan de Escalante Colombres y Mendoza</i>
8	73	341	1711-16	Juan Rodríguez Juárez	<i>Portrait of Viceroy Fernando Alencastre Noroña y Silva, Duke of Linares</i>
9	74	342	1711-20	Juan Rodríguez Juárez	<i>Portrait of Pedro Sánchez de Tagle, Second Marquis of Altamira</i>
10	77	347	1774	Juan Rodríguez Juárez	<i>Portrait of Francisco Antonio de Larrea y Victorica and His Two Sons, Miguel José Joaquín and Pedro Nolasco José</i>
11	79	350	1780	Francisco Antonio Vallejo	<i>Portrait of Luis Antonio de Torres Quintero</i>
12	80	352	1794	Ignacio María Barreda	<i>Portrait of Doña Juana María Romero</i>
13	82	355	1762	Juan Patricio Morlete Ruiz	<i>Portrait of Doña María Tomasa Durán López de Cárdenas</i>
14	83	355	1770	Juan Patricio Morlete Ruiz	<i>Portrait of Doña María Ana Gertrudis Cabrera y Solano</i>
15	84	357	1778	Ignacio Berbén	<i>Portrait of the Preist Pedro José Rosillo de Rivera y Moncada, 1778</i>
16	91	362	1779	Andrés López	<i>Portrait of Mother María Ana Teresa Bonstet</i>
17	98	374	1760	Manuel Montes y Balcázar	<i>Portrait of Don Tomás María Joaquín Villaseñor y Gómez</i>
18	113	420	1786	Unknown	<i>Allegory of the Patronage of the Virgin of Guadalupe over New Spain</i>
19	120	455	1737	José de Ibarra	<i>Christ of Ixmiquilpan or Señor de Santa Teresa</i>
20	126	463	1741-44	José de Ibarra	<i>Portrait of Bishop Francisco Pablo de Matos Coronado and the College of Santa Rosa de Valladolid</i>
21	129	468	1751	José de Paéz	<i>Ex-voto with the Virgin of Sorrows of Xaltocán</i>

Table 5. *Painted in Mexico, 1700-1790: Pinxit Mexici—Group 2*

	Painting #	Text #	Date	Artist Name	Title of Painting
1	4	178	1720	Juan Rodríguez Juárez	<i>Ascension of Christ</i>
2	6	181	1720	Juan Francisco de Aguilera	<i>Ecstasy of Saint Philip Neri and the Mass of Forty Hours</i>
3	9	185	1746	Nicolás Enríquez	<i>The Visitation and the Birth of Saint John the Baptist</i>
4	39	257	1720	Juan Rodríguez Juárez	<i>Saint Andrew</i>
5	41	259	1733	José de Ibarra	<i>Ecce Homo</i>
6	48	267	1756	Miguel Rudecindo Contreras	<i>Martyrdom of Saint James the Minor</i>
7	95	369	1710-21	Pascual Pérez	<i>Our Lady of the Seven Joys with Canon Ignacio de Asenjo y Crespo</i>
8	101	401	1732	Francisco Martínez	<i>The Soul Guided by Christ</i>
9	127	465	1850	Berrueco	<i>Saint Francis before the Cross at San Damiano</i>
10	24	219	1722	Francisco Martínez	<i>The Education of the Virgin</i>
11	47	267	1756	José de Ibarra	<i>Martyrdom of Saint Paul</i>
12	103	405	1760	Juan Patricio Morlete Ruiz	<i>Allegory of the Immaculate Conception as Defender of the Faith</i>
13	104	405	1760	Unknown	<i>Saint Michael Vanquishing the Devil and Defender of the Immaculate Conception</i>
14	106	410	1791	Andrés López	<i>Allegory of Our Lady of Carmel</i>

Table 6. *Painted in Mexico, 1700-1790: Pinxit Mexici—Group 3*

	Painting #	Text #	Date	Artist Name	Title of Painting
1	74	342	1711-20	Juan Rodríguez Juárez	<i>Portrait of Pedro Sánchez de Tagle, Second Marquis of Altamira</i>
2	84	357	1778	Ignacio Berbén	<i>Portrait of the Priest Pedro José Rosillo de Rivera y Moncada, 1778</i>
3	118	451	1724	Nicolás Rodríguez Juárez	<i>Saint Nicholas of Bari</i>
4	128	466	1708	Nicolás Correa	<i>Procession of Saint Rosalia of Palermo</i>

Table 7. *Painted in Mexico, 1700-1790: Pinxit Mexici—Group 4*

	Painting #	Text #	Date	Artist Name	Title of Painting
1	4	178	1720	Juan Rodríguez Juárez	<i>Ascension of Christ</i>
2	5	179	1720	Antonio de Torres	<i>Saints Dominic and Francis Protecting the World from Jesus's Wrath</i>
3	6	181	1720	Juan Francisco de Aguilera	<i>Ecstasy of Saint Philip Neri and the Mass of Forty Hours</i>
4	7	183	1731-32	José de Ibarra	<i>Holy Sacrament and Canons of the Puebla Cathedral</i>
5	8	184	1745	Nicolás Enríquez	<i>The Marriage of the Virgin</i>
6	9	185	1746	Nicolás Enríquez	<i>The Visitation and the Birth of Saint John the Baptist</i>
7	10	185	1741	Nicolás Enríquez	<i>The Adoration of the Kings with Viceroy Pedro de Castro y Figueroa, Duke of La Conquista</i>
8	11	186	1744	Nicolás Enríquez	<i>The Assumption of the Virgin</i>
9	13	189	1793	Miguel Jerónimo Zendejas	<i>The Discovery of the Body of Saint John of Nepomuk</i>
10	15	206	1747	José de Ibarra	<i>Tobias and Saint Raphael the Archangel</i>
11	16	207	1766	Miguel Cabrera	<i>The Miracle of Saint Aloysius Gonzaga and the Novice Nicholas Celestini</i>
12	18	211	1760-70	Francisco Antonio Vallejo	<i>Christ after the Flagellation</i>
13	23	219	1721	Antonio de Torres	<i>The Virgin, Saint Anne, and Saint Joachim</i>
14	25	221	1731	Miguel de Mendoza	<i>Presentation of Christ at the Temple</i>
15	27	247	1793	José Joaquín de la Vega	<i>Portrait of Don Manuel Carcanio</i>
16	36	254	1758	Juan Patricio Morlete Ruiz Nicolás OR Juan Rodríguez	<i>Painted Altarpiece of the Virgin of Sorrows</i>
17	38	256	1720	Juárez	<i>Saint Peter</i>
18	39	257	1720	Juan Rodríguez Juárez	<i>Saint Andrew</i>
19	41	259	1733	José de Ibarra	<i>Ecce Homo</i>
20	43	261	1760	Juan Patricio Morlete Ruiz	<i>Virgin of Sorrows</i>
21	45	263	1767	Juan Patricio Morlete Ruiz	<i>Triumphal Entry into Babylon (Triumph of Alexander)</i>
22	48	267	1756	Miguel Rudecindo Contreras	<i>Martyrdom of Saint James the Minor</i>
23	55	294	1709	Manuel de Arrellano	<i>The Transfer of the Image and Inauguration of the Sanctuary of the Virgin of Guadalupe</i>
24	56	296	1711	Manuel de Arrellano	<i>Rendering of a Mulatta</i>
25	67	309	1771	Juan Patricio Morlete Ruiz	<i>View of the Old Port of Toulon</i>
26	72	340	1697	Juan Rodríguez Juárez	<i>Portrait of Juan de Escalante Colombres y Mendoza</i>
27	73	341	1711-16	Juan Rodríguez Juárez	<i>Portrait of Viceroy Fernando Alencastre Noroña y Silva, Duke of Linares</i>
28	76	345	1785	Francisco Clapera	<i>Portrait of Viceroy Bernardo de Gálvez</i>
29	80	352	1794	Ignacio María Barreda	<i>Portrait of Doña Juana María Romero</i>
30	88	360	1750	Francisco Martínez	<i>Nun's Badge with the Annunciation and Saints</i>

31	90	361	2 nd half 18 th -c.	José de Paéz	<i>Nun's Badge with the Annunciation and Saints</i>
32	91	362	1779	Andrés López	<i>Portrait of Mother María Ana Teresa Bonstet</i>
33	93	365	1720	Juan Rodríguez Juárez	<i>Saint Rose of Lima with Christ Child and Donor</i>
34	95	369	1710-21	Pascual Pérez	<i>Our Lady of the Seven Joys with Canon Ignacio de Asenjo y Crespo</i>
35	96	371	1751	José de Ibarra	<i>Patronage of Saint Joseph with José Joaristi and María Dionisia Fernández</i>
36	100	399	1718	Juan Rodríguez Juárez	<i>The Divine Shepherd</i>
37	101	401	1732	Francisco Martínez	<i>The Soul Guided by Christ</i>
38	102	403	1750	Miguel Cabrera	<i>The Divine Spouse</i>
39	107	411	1760	Juan Patricio Morlete Ruiz	<i>Trinity</i>
40	108	413	1760-70	Juan Patricio Morlete Ruiz	<i>Allegory of the Crucifixion with Jesuit Saints</i>
41	109	415	1775	José de Paéz	<i>Pietà and Souls in Purgatory</i>
42	110	416	1770-80	José de Paéz	<i>The Virgin of Guadalupe, Christ Carrying the Cross, Saints, and Souls in Purgatory</i>
43	111	417	1770-90	José de Paéz	<i>Allegory of the Faith and Portrait of Bachiller José Manuel del Castillo</i>
44	114	421	1756	Miguel Cabrera	<i>The Sacred Heart of Jesus</i>
45	115	421	1797	Andrés López	<i>The Sacred Heart of Jesus</i>
46	116	424	1770	Unknown	<i>Allegory of the Spanish Monarchy with the Kingdoms of Mexico and Peru</i>
47	118	451	1724	Nicolás Rodríguez Juárez	<i>Saint Nicholas of Bari</i>
48	120	455	1737	José de Ibarra	<i>Christ of Ixmiquilpan or Señor de Santa Teresa</i>
49	122	458	1739	José de Ibarra	<i>Virgin of Guadalupe and View of the Valley of Mexico</i>
50	125	462	1717	Antonio de Torres	<i>Christ Taken Prisoner and Nuns of Saint Bernard</i>
51	127	465	1850	Berrueco	<i>Saint Francis before the Cross at San Damiano</i>
52	128	466	1708	Nicolás Correa	<i>Procession of Saint Rosalia of Palermo</i>
53	130	469	1702	Juan Rodríguez Juárez	<i>The Entombment of Christ</i>
54	133	473	1770	José de Paéz	<i>Saint John of Nepomuk</i>
55	135	475	1773	Nicolás Enríquez	<i>The Apparition of the Virgin of El Pilar to Saint James</i>
56	136	477	1720	Juan Rodríguez Juárez	<i>Virgin of Guadalupe and Saints</i>

Table 8. *Painted in Mexico, 1700-1790: Pinxit Mexici—Outliers*

	Painting #	Text #	Date	Artist Name	Title of Painting
1	7	183	1731-32	José de Ibarra	<i>Holy Sacrament and Canons of the Puebla Cathedral</i>
2	74	342	1711-20	Juan Rodríguez Juárez	<i>Portrait of Pedro Sánchez de Tagle, Second Marquis of Altamira</i>
3	84	357	1778	Ignacio Berbén	<i>Portrait of the Priest Pedro José Rosillo de Rivera y Moncada, 1778</i>
4	100	399	1718	Juan Rodríguez Juárez	<i>The Divine Shepherd</i>
5	102	403	1750	Miguel Cabrera	<i>The Divine Spouse</i>
6	103	405	1760	Juan Patricio Morlete Ruiz	<i>Allegory of the Immaculate Conception as Defender of the Faith</i>
7	106	410	1791	Andrés López	<i>Allegory of Our Lady of Carmel</i>
8	109	415	1775	José de Paéz	<i>Pietà and Souls in Purgatory</i>
9	111	417	1770-90	José de Paéz	<i>Allegory of the Faith and Portrait of Bachiller José Manuel del Castillo</i>
10	116	424	1770	Unknown	<i>Allegory of the Spanish Monarchy with the Kingdoms of Mexico and Peru</i>

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